

Challenges... opportunities... ongoing battles... innovations... synergies... collective effort... strategies... ambition... commitment: as you read the articles in this 2004 Yearbook these words and expressions portray a confident EBU, proud of its actions and determined to be heard in a turbulent European broadcasting landscape.

It was heard in 2003, it will continue to be heard in 2004.

There will be many opportunities to hear the EBU during this historic year as it celebrates its fiftieth anniversary since its launch in Montreux at the Narcissus Festival in 1954.

The EBU and Eurovision, through its Members, will continue to bring you coverage of current events in an increasingly tumultuous world as well as moments of joy and entertainments provided by Euro 2004 and the Olympic Games in Athens.

In his new capacity as EBU Secretary General, Jean Réveillon makes his first contribution to the yearbook along with his departmental directors and other members of their respective staff.

Happy reading.

*Patrick Jaquin
Editor-in-Chief*

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Challeng

Arne Wessberg
President, EBU; Director General, YLE



As Europe is facing new challenges and looking forward to a host of new opportunities as ten more States join the European Union this year, the European Broadcasting Union, for its part, is looking back with pride at its pioneering role in bridging the divide between the two parts of Europe, and with anticipation at the future.

By opening up to Members from central and eastern Europe in 1993 when it merged with its counterpart in eastern Europe, the Organisation internationale de radiodiffusion et de télévision (OIRT), the EBU has outpaced official EU policy and EU enlargement for more than 10 years.

Public broadcasting is central to the emergence and preservation of a common European cultural life and identity, and the EBU plays a pivotal role in shaping public broadcasting in Europe and beyond.

The new Members have made a very significant contribution to the enlarged EBU in terms of creativity, experience and provision of quality programmes.

And the merger of the two organizations has brought significant benefits to all Members: in 2003 alone EBU Members exchanged over 37,000 news items (5,500 of which

Challenging times

concerned sports), thanks to the Eurovision network.

By joining the EBU former OIRT members were also able to take part in the joint acquisition of broadcasting rights for major international sports events, giving their viewers a broader choice of programmes.

Furthermore, the ambitious plan of coproductions through the exchange, co-financing and joint production of programmes by European broadcasters, launched by the EBU Television Department, has increased the offer available to new and old EBU Members alike and increased the flow of cultural products within Europe.

Challenging times for Europe, with the largest wave of EU enlargement so far, and for the world as the information society is taking shape.

A development which the EBU welcomes and in which it is taking an active part.

In December 2003, as the world's largest union of national broadcasters, the EBU played a major role in organizing the World Electronic Media Forum, together with the United Nations and the Swiss authorities.

Over 600 participants representing some 400 organizations in more than 100 countries took part in this event held in connection with the World Summit on the Information Society in Geneva.

On this occasion the EBU handed – on behalf of the World Broadcasting Unions – the Broadcasters' Declaration to UN Secretary General Kofi Annan.

The declaration outlined a number of principles and objectives which, the unions believe, should enable all citizens of the world to benefit from tomorrow's information society.

It states, among other things, that communications technology is a vehicle for the provision of information and content, not an end in itself; it stresses also that freedom of expression, freedom of the media and cultural diversity should be respected and promoted; and it highlights the crucial part played by television in ensuring social cohesion and development in the digital world.

In addition to the declaration, the quality of the debates held at the Forum and the extensive coverage they received in a number of international media outlets have represented a major contribution to

the wider debate on the future of the information society.

The EBU also made a major contribution to the current global debate on television news coverage through the second edition of NewsXchange, a not-for-profit conference underwritten by the EBU and backed by the 70 members of its Eurovision News Exchange.

The conference brought together some 340 broadcast news executives, experts on safety issues in the field and media specialists for a comprehensive review of the coverage of the war in Iraq, a presentation on the latest developments in newsgathering technology and debates about the risks faced by journalists in conflicts and post-conflict situations.

Far from resting on its laurels the EBU is looking at very busy times ahead in 2004.

Its Eurovision Operations Department will be celebrating its 50th anniversary.

Eurovision ensures more than 100,000 transmissions a year, including 15,000 hours of sport and cultural events, as well as the exchange of 30,000 news items.

Eurovision now has access to some 50 digital paths on five satellites and is introducing a transatlantic and pan-European optic fibre network to better serve its customers. Over 300 television stations are now equipped for the direct reception of Eurovision services.

The Eurovision Operations Department will be particularly active in the sports domain this year again with the Athens Olympics Games and the 2004 European Football Championship. As for news coverage, it will prove – as usual – unpredictable.

In the field of light entertainment the 49th edition of the Eurovision Song Contest, with a record 36 participating countries, had to adopt a brand new format this year with two contests in one week broadcast live from Istanbul over the EBU's digital Eurovision network.

A new event, the Junior Eurovision Song Contest, was held for the first time in Copenhagen, Denmark, in November 2003.

With digitization now gathering pace in Europe several EBU departments are finding themselves at the forefront of the digital revolution. The Technical, Radio and TV Departments, in particular, are working on a number of projects including digital radio (DAB and DRM) and TV (DVB), new formats, or the development and implementation of standards allowing the exchange of products and services across platforms.

The Legal and Public Affairs Department is engaged in defining the position of the EBU and its Members in a variety of fields such as sports rights, copyright and neighbouring rights, as well as

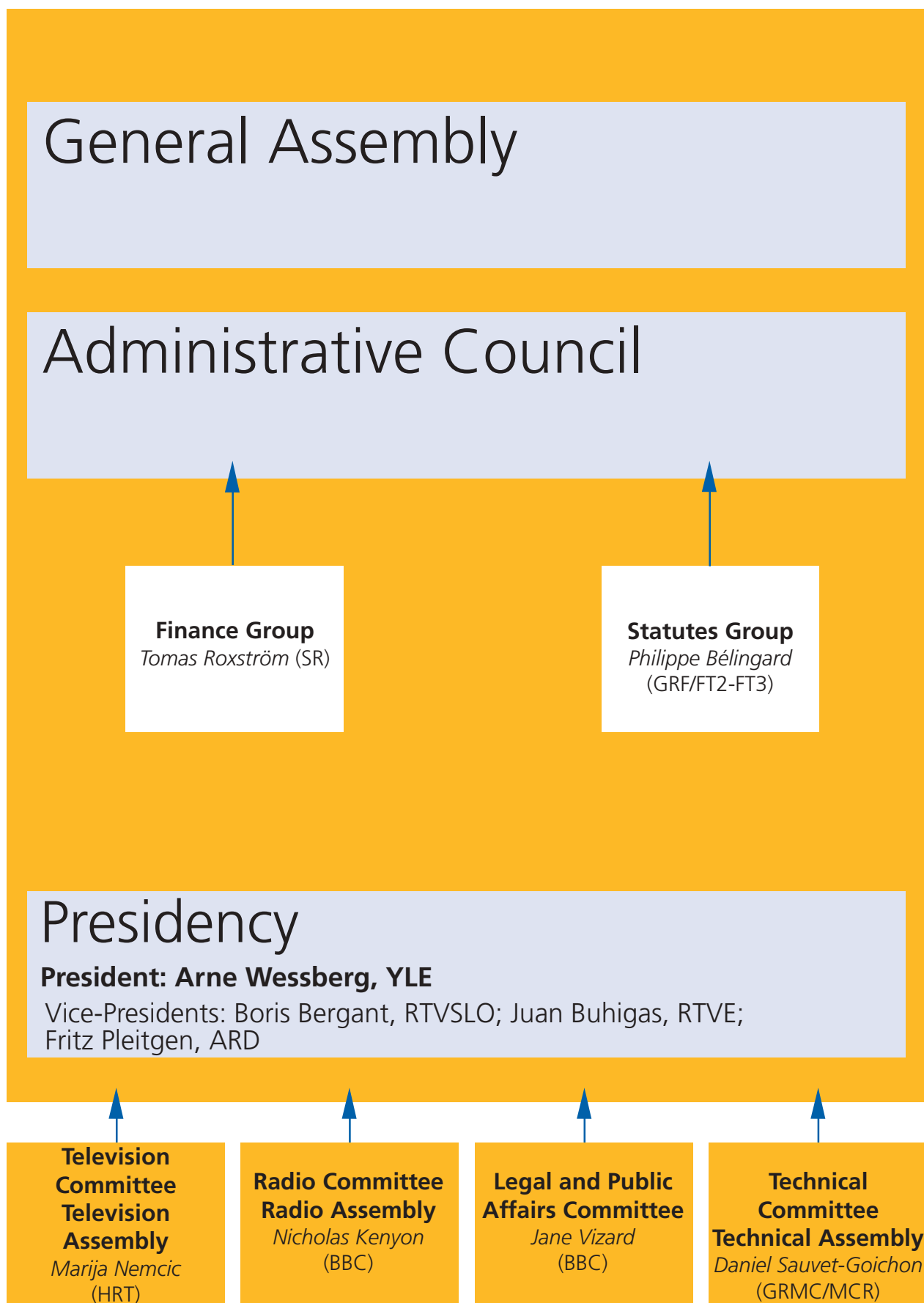
cultural diversity and trade liberalization in the framework of the General Agreement on Trade and Services (GATS). The Public Affairs Division, among other activities, promotes and defends the interests of EBU Members in relations with the European institutions through its Brussels Office.

A lesser-known, but nevertheless important, aspect of the EBU's activities is that covered by its International Training unit which launched a number of new programmes this year and is constantly expanding the scope of its operations.

The wide range of activities of the EBU and its achievements over the past year show that it is more dynamic and vibrant than ever and well placed to serve the interests of its Members in the years to come.



Governing bodies



Comm

Jean Réveillon
Secretary General



The social legitimacy of public service broadcasting is founded upon two facts.

First, the irreversible acceleration of concentration in the commercial sector of radio and television fosters the internationalization of the audiovisual offer; second, confronted with this growing competition, public service broadcasting is, in Europe, a guarantor of *pluralism, cultural diversity* and *social cohesion*.

As the Union of public service broadcasters, the legitimacy of the EBU resides in the reinforcement of the competitive offer of its Members, against a background of solidarity favouring the sharing of experience.

The EBU Secretary General has principally to promote and sustain public service broadcasting, and offer the Members both programmes and services of quality and respond to their specific expectations.

Willingness

As Secretary General at the service of all the Members of the Union, I intend to adapt the EBU's offer of services and programmes to their diversities – as a means towards strengthening social cohesion – by reinforcing the solidarity between the Members.

Commitment

News: the circulation and exchange of news items contributes to the indispensable window on the world, necessary for understanding between people and cultures. This essential service must adapt to an operational context subjected to two pressures: growing competition and rapid technological change.

Sport: coherence in methods and procedures for sports rights acquisition must be a priority for the EBU so as to guarantee that Members have access to major sporting events.

Programmes and services: the production, circulation and exchange of programmes between the Members are the hinge-pin of high-quality audiovisual production; the latter is the sole barrier to the internationalization of programming to the detriment of European cultures. Meeting this objective implies that we stimulate and reinforce the operational collaboration between Members, especially in the areas of radio and television programmes, professional training, prospective reflection, as well as legal, technical and economic matters.

Commitment

It is necessary to put in place a strategy of proactive communication, coupled

with specific resources for the strengthening of institutional communication.

Public service broadcasting is something specific to Europe that cannot feed upon market forces alone; it needs well-adapted institutional frameworks at national and community level. For this reason it is a priority that we develop communication policies and strategies that can promote and defend the specificities of public service broadcasting in dealing with public authorities and the institutions at national, community and international level. We need to propose to the EBU bodies a range of strategies that will get this message across to opinion-makers and the general public as a means to promoting not so much the EBU itself but rather public service broadcasting. And we need to foster internal communication and facilitate the circulation of information.

Transparency

Results will be seen through transparency. The EBU's obligation to deliver cannot be judged merely in terms of profits and margins – however necessary these may be for the development of our activities – but

are seen in relation to the optimization of resources used in the delivery of quality services to the Members.

To achieve this transparency, we need:

- To encourage the Members to get involved in the development and definition of the Union's priorities and strategies.
- To trigger the Members into taking an active part in the work of the Union's bodies.
- Management bodies that have the competence to debate and decide priorities and strategies.
- Specialist bodies in each area of activity, participating in bringing together the Members and the Permanent Services with a view to consolidating priorities and strategies.
- To set up tools to monitor the activities of the Permanent Services, the bodies of the Union and relations with the Members.

One certainty

Digital television is a priority for public service television. The end of the analogue era is scheduled. Digital television, and DTT in particular, must reign supreme – the only alternative being to abandon the future of television to the confines of cable and satellite distribution.

Digital is a challenge for the EBU. The migration to digital knows no frontiers and imposes coherence in standardization, regulation and economic structures. Within the European Area, the EBU must:

- Facilitate the on-going exchange of information and experience between the Members in respect of their respective evolution towards digital;
- Offer support to its Members so that the necessary preconditions can be established in:
 - Standardization: the adoption of open standards permitting service inter-operability;
 - Regulation: the harmonization of national and community legal frameworks in the audio-visual sector;
 - Financing: with growth and long-term commitment as regards the resources available to the public service channels.

One urgency

Eurovision Sport exemption: As Secretary General I devote all my energy to convincing the Commission and the politicians that it is absolutely essential that we reach a positive decision in this area.

In exchange EBU Members will make the necessary efforts to grant sublicences. It is important for us to maintain the general coverage of sport on free-to-air television. Otherwise pay-TV will take over all the major events and other sports will gradually disappear from our screens.

A project for the Permanent Services

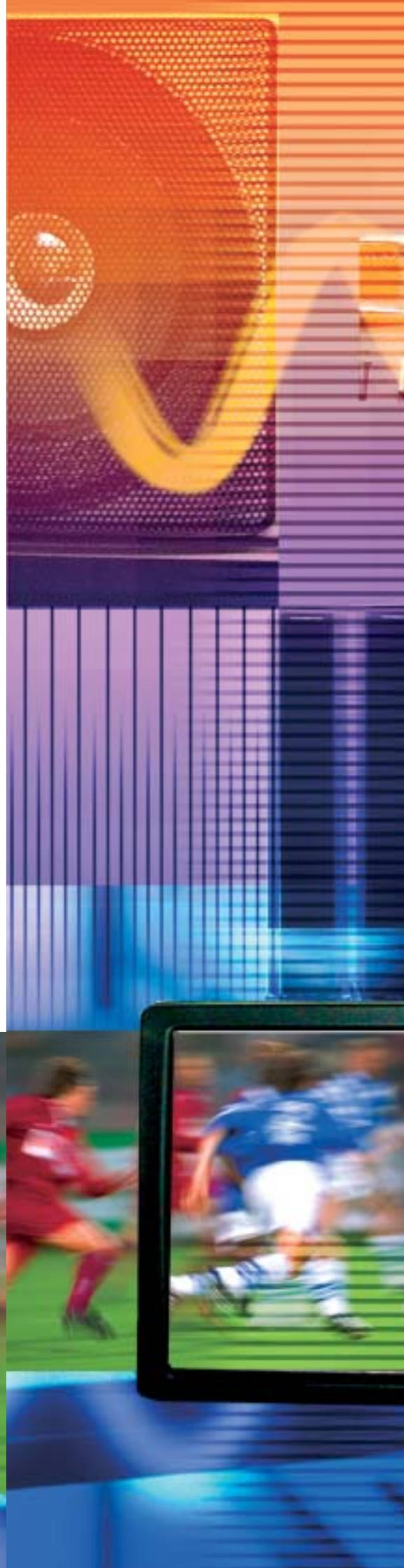
- To strengthen the coherence of the management teams.
- To promote team spirit, confidence and transparency.
- To set up a balanced team of directors, primarily with a view to optimizing services to the Members.

- To lead the Permanent Services in a spirit of participation.
- To get the team of directors and the departments involved in the necessary adaptation of the Permanent Services' structures and procedures, as imposed by the current and future evolution in broadcasting.

Solidarity through confidence

If we are to take account of the major differences between Members, it is necessary to expand the exchange of programmes and services around three essential principles: solidarity, transparency and confidence, by:

- developing solidarity-oriented projects adapted to the expectations of public service broadcasters, which are not those dictated by egoistic market forces;
- guaranteeing transparency so that everyone can better relate each project to their own specific situation;
- establishing the confidence that is indispensable in any exchange, centred on projects bringing to the fore the experience and know-how of those involved.





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Leadtek

TV

Leadtek WinFast TV2000 XP
Model: Win2000XP



Television

Bjørn Erichsen
Director, TV Department

ongoing battles



2003 – a year marked by success stories, battles and change.

A huge ongoing battle is raging for the attention of Europe's TV viewers. At stake are 290 billion viewing hours.

Nowadays European TV consumers watch both private and public service TV, with the former accounting for 64% of European consumption. This leaves only 36% of the market to the public service broadcasters.

Public service TV has benefited from this competition. Channels that tended to be old-fashioned, patriarchal and elitist were forced to modernize radically. They have had to acknowledge that TV not only has to be meaningful, educational, entertaining and enlightening, it must

also be attractive enough for viewers to want to look at its programmes.

No, competition is not the problem; in fact, it is part of the solution. The real problem is that the private broadcasters are not content with their 64% market share: they want the lot.

Why? Because gigantic sums of money are at stake. The basic sums work out as follows: the 71 public service broadcasters, from 52 European countries that are the EBU Members, broadcast daily to up to 640 million viewers. On average these viewers see three and a half hours of television per day, 365 days a year. That amounts to roughly 820 billion hours of TV consumption annually in Europe, of which 290 billion hours belong to public service channels. Apart from sleeping and working, there is no activity Europeans spend so much time on as watching television (unless it's listening to the radio!).

First and foremost, public service broadcasters have a democratic duty. National public service broadcasters have an obligation to serve the entire population with impartiality, and to represent their respective national language, history, and everyday political, social and cultural life. EBU

Members broadcast a diverse range of programming such as education, culture, entertainment, minority programmes and so forth.

Europe's public service broadcasters are faced with a cultural, political and economic battle for nearly a hundred billion hours of our time, every single year. The EBU TV Department's mission is to support the EBU Members in their efforts to tackle this challenge and go forward.

The year 2003 has been a very productive year for the TV Department, which increased its output by 50% in comparison to 2002.

Although it has not always been an easy time for our Department, it has definitely been an exciting year!

The Department's five units (Song Contests, Coproductions, New Media, Live Events and Collections) develop, organize and coordinate over 70 projects on behalf of EBU Members.

The TV Department is also gearing up to celebrate the 50th anniversary of Eurovision on 6 June 2004. The first Eurovision transmission took place on 6 June 1954: the Narcissus Festival of Montreux. A further 17

programmes were transmitted during this first Summer Season of Exchanges, developed by the EBU Programme Committee.

2003 highlights

- Signing two multimillion Euro contracts with two major pan-European telecommunications service providers. These contracts marked the EBU's entrance into the world of interactive television.
- Revamping traditional shows like the Eurovision Song Contest, from which new spin-offs have emerged, namely the Junior Eurovision Song Contest.
- Experiencing the complexities involved when moving into new fields of activities such as in the area of new media and commercial live entertainment.
- Establishing closer ties with Members in countries such as Albania, Israel, Macedonia FYR, Morocco, and Serbia and Montenegro while continuing to nourish well-established working

relationships with other Members.

The Eurovision Song Contests

A brand new format (comprising two live televised contests in one week – a Semi-Final and Final), new branding, a centralized televoting platform and permanent website (www.eurovision.tv) were designed to revamp the Contest, which has been broadcast live during prime-time on free-to-air television since 1956, making it one of the first truly pan-European television programmes.

In 2004 a record 36 countries will take part in the show, organized by TRT in Istanbul, Turkey, on 12 and 15 May.

The Junior Eurovision Song Contest was successfully launched in 2003. Sixteen countries took part in the contest that was broadcast live from Copenhagen by organizer and host DR. The Contest is aimed at 8- to 15-year-olds, who must also be the song writers. The Contest also has its own logo and website (www.junioreurovision.tv).

The next Junior Eurovision Song Contest will be held in Manchester (United Kingdom) on 20 November 2004. Unlike the adult Song Contest, the victorious country does not have the automatic right to stage the show the following year. That is decided in advance, upon request of any of the participating countries to be host.



EUROVISION

SONG CONTEST

ISTANBUL 2004

Coproductions

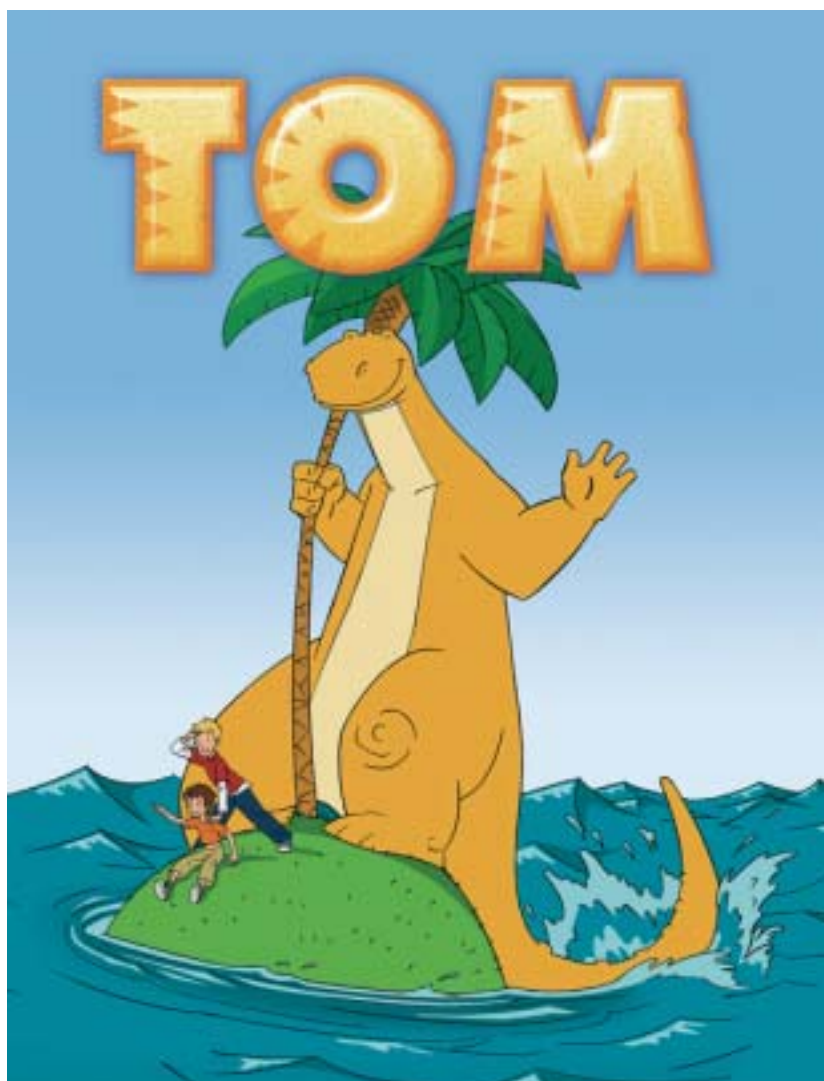
Tom, the new EBU children's animation series of 26x26' TV episodes and 52x1.5' webisodes. Tom is a character larger than life and the biggest friend a kid could ever have: Tom happens to be a friendly dinosaur with a gigantic heart, from a faraway land, trying to find his way back. Originally created by the illustrator Daniel Torres, *Tom* is a major European coproduction between the EBU, Cromosoma and Norma Editorial, co-financed by the following EBU Members: BBC, France 2/France 3, ORF, RAI, RTBF, TSR/TSI, TVE, VRT and ZDF; many of which have started airing the episodes.

Panorama Europe is the first televised pan-European interactive game show, involving the development of a major teleresponse platform to be coordinated by the EBU. *Panorama Europe* is a series of 60 vignettes of aerial views, filmed in high definition, featuring the most stunning sites in the 25 countries of Europe that is planned for broadcast as from September 2004.

JIBS is an end-to-end business to business e-commerce platform enabling educational broadcasters to acquire short clips for educational use. Clips acquired online are delivered to the buyer via satellite, in a broadcast-quality format. A post-production stage adapts the clips for the buyer's national market. This EBU-led project involves partners such as France 5, YLE, RAI, TeleacNOT, SWR, NHK, CNDP and BFI, with the support of the European Commission. Its main strength is to streamline and shorten the whole acquisition process of short material, saving broadcasters considerable time and money.

New Media

SportzArena is the first major New Media coproduction undertaken by the EBU. Danish producer Subsilo had



been selected to develop the game. The game is played in four arenas and includes many fun elements.

Avatar characters can be chosen by the players. The game will operate internationally and enable children to play together. A simple icon-based chat engine enables children to interact among themselves and also offers security against intruders. The game is planned to be extended over time, with new playing fields being added.

The game can be played live on www.sportzarena.com.

Online Pitching Sessions: After the success of the first Internet Pitching Sessions in September 2003, 25 EBU Members pitched for 30 projects. The second one will be organized in September 2004. The goal is to create a high number of coproductions and increase cooperation among EBU Members in the field of New Media.

Members can pitch applications, tools, games or any other material they have produced for their websites to other Members. The goal is to sell as well as exchange material among Members.

Live Events

The EU Expansion Event was a night of celebration and unification for the 15 member states of the European Union which welcomed 10 new members. Broadcast live from Berlin and Warsaw, the evening included major international music acts, such as the European Union Youth Orchestra. Broadcasters from the acceding states contributed a video clip on their country. Live from Malta a massive firework display and light show, created by the world-renowned Gert Hof and set against music composed by Roger Waters (Pink Floyd), marked the culmination of the televised event. Over 30 broadcasters took the programme.

Eurovision Young Dancers and *Young Musicians* are live star-making competitions designed for Europe's future dance and music talents. The competitions take place in alternate years and constitute the core projects of the EBU Music and Dance Experts Group.

Young Dancers 2003, organized by NOS and hosted in Amsterdam, unveiled a new logo along with a new format that included two prizes: one awarded for the classical dance and the other for modern/contemporary dance.

Out of the 26 national broadcasters which transmitted the competition live, 17 sent dancers to take part in the week-long event.

Young Musicians 2004 was organized by SRG SSR idée suisse (Schweizer Fernsehen). Seventeen countries sent their most talented young musicians to take part in the week-long competition which was transmitted live from Lucerne.





Collections

Changes is an EBU Children's Documentary series that had a record level of broadcaster participation in 2004. Twenty-one broadcasters will each produce one high-quality, original documentary aimed at an audience of 10- to 12-year-olds in which a child tells in his own words the unfolding drama of his life. In addition to all previous years' participants, five more countries participated for the first time: Bulgaria, Serbia and Montenegro, Israel and Iceland.

People on the Move is a new EBU series/programme collection on immigration in modern society. Each

30-minute episode, produced by one broadcaster, will portray two immigrants from the same origin, but with contrasting stories – first/second generation, successful and difficult integration, illustrating the context of their arrival and their contact with the host country. The series idea was pitched to the Educational Expert Group in September 2003. Following a research period funded by the Television Development Fund, there are nine coproducers to date: DR, NRK, UR, RTP, TVP, SWF/WDR, TSI, RTM and YLE, however, more broadcasters are expected to participate. This will make a patchwork of immigration stories which, when combined, will remind us that we all come from somewhere else.

Midnight Circus is a pool of high-quality festive entertainment segments; it is a very eclectic collection of performances, most of which are performed in front of an audience, in an exciting setting and ultimately destined to be included in broadcasters' programmes around Christmas and New Year's Eve.

With 29 countries participating in 2003 and 2004, a total of 160 minutes of original programming were delivered. *Midnight Circus* is based on the 'Make one, take all' principle: each participating broadcaster provides at least one segment and can use any or all of the episodes gathered in the pool.

Radio

diversity

Raina Konstantinova
Director, Radio Department



For EBU Radio, 2003 can be described as being a year full of diversity, and for radio in general the past 12 months were equally full of significance and events.

During the workshop on the Future Challenges facing Radio, organized by the EBU and AER as part of the World Electronic Media Forum (WEMF) in Geneva, December 2003, Jean-Marie Etter, president of the Swiss Hirondelle Foundation, related a telling story. While on a life-saving mission in Africa, helping people survive in the aftermath of a huge disaster, he and his team were told by the refugees: "Don't give us food, give us transistor radios. Food we can find on the way. Radio will help us make the right decisions and save our lives."

This is perhaps the ultimate compliment paid to radio in its 109-year-long career of service to mankind. Indeed, during the discussions at the WEMF, it was reiterated time and again that radio is the MEDIUM for most of the world.

In 2003, radio was more interactive, diverse and ubiquitous than ever. In times of tight budgets and severe competition, of media mergers and spectacular collapses, radio audiences continued to grow. Radio has demonstrated its potential to re-invent itself by expanding to different platforms, thus becoming more attractive to young listeners.

Moreover, we also learned some bitter lessons from political and financial pressures on a number of broadcasters.

EBU Radio underwent a wave of long-awaited developments:

- the tangible DAB launch in Great Britain, Denmark, Switzerland, Belgium and the Netherlands;
- the standardization of DRM, which puts international broadcasting in a different perspective;

- multimedia is becoming an essential tool for radio broadcasters, increasing their offer and giving bigger choices especially to young audiences;
- culture and music channels vigorously reaffirmed themselves on an unprecedented European Radio Culture Day, with 94 public channels taking part;
- the programme exchange via the Euroradio network is becoming more robust and is characterized by its high quality.

Finally, EBU Radio strongly demonstrated its resourcefulness, potential and ability to build across the continent:

- from the professional discussion during the 2003 Radio Assembly in Frankfurt, devoted to Culture on Radio;
- via the brain-storming RNE Rencontre in Valencia on Radio Re-inventing Itself – Content and Formats of the Future;
- the Global Radio Day in Russia, with 18 EBU Radio programmes broadcast nationally on the frequencies of Radio Mayak at the request of listeners sent via the Internet;

- the Pan-European Radio Culture Day, crowned by the final concert of the Let the Peoples Sing Choral Competition in London;
- with the comprehensive discussion on the challenges facing radio with 16 high-profile speakers at the WEMF in Geneva;
- and the articulate debate on Politics and Radio during the 2004 Radio Assembly in London.

* Since March 1995 the Fondation Hironde, the Swiss organization of journalists, provides media services in crises areas.

CONCERTS (all genres)

Concerts offered: 2,203
Concerts commanded: 22,289
Satellite transmissions: 2,300

SPORTS

125 offers to Members

NEWS

39 events coordinated from Geneva, most of them with an on-site operation.

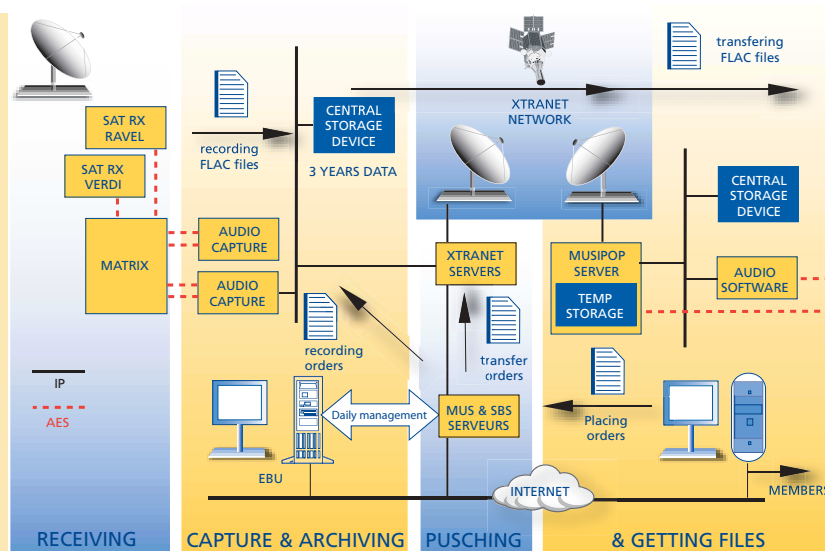


In step with the future

Pierre-Yves Tribolet
Head of Euroradio/Classics

The XTRADIO project is aimed at recording and distributing concerts in the form of computerized audio files, compressed but lossless. As from January 2004, the files have been distributed via the Xtranet satellite channel and, if necessary, via the Internet to EBU Members outside of Europe, to receiving equipment known as MusiPOP. Each year, over 2,500 concerts will be offered in this way, on top of the usual transmissions on the Ravel and Verdi satellite channels.

MusiPOP represents the greatest revolution in concert exchanges since the launching of satellite transmissions in 1993 and the development of the



computerized MUS music database, accessible via the Internet since 1997.

MusiPOP will without a doubt transform the utilization of concerts in music programming. Its objective remains to provide EBU Members with the opportunity of offering their increasingly demanding radio listeners a unique product of impeccable quality, the trademark of their public service status.





Festival: trampoline

Laurent Marceau

Head of Eurosonic/Radio Plus

Eurosonic, the European showcase festival for up-and-coming bands and artists, is growing bigger each year, thanks to the unique input of the EBU. It takes place each year in the lively city of Groningen, the Netherlands.

The European pop music scene is absolutely buoyant nowadays. 'Border breakers' are becoming something to be reckoned with on the music scene. And the Festival offers the perfect opportunity to give audiences access to promising European new talent.

In 2002, 13 EBU Member organizations supported 18 acts to perform at the Festival. In 2003, they were 20, supporting 23 bands and artists. At the last edition in 2004, 21 EBU stations were involved, supporting 24 new artists or groups: VRT Studio Brussel (Belgium), RTBF Radio 21 (Belgium), RTVBH Radio 1 (Bosnia-Herzegovina), DR P3 (Denmark), YLE X (Finland), Radio France Le Mouv' (France), ARD/MDR Sputnik (Germany), MR (Hungary), RUV RAS2 (Iceland), RTE 2FM (Ireland), RAI Radio Due (Italy), ERS1 100.7 (Luxembourg), NPB 3FM (Netherlands), NRK Petre (Norway), PR Program 3 (Poland), RDP Antena 3 (Portugal), Radio Rock FM (Slovakia), SR P3 (Sweden), RSR Couleur 3 (Switzerland), RTR (Switzerland) and BBC Radio 1 (UK).

On Thursday 8 and Friday 9 January 2004, five EBU Member organizations (NPB/Netherlands, VRT/Belgium, ARD-WDR/Germany, SR/Sweden and DR/Denmark) collaborated technically on the production and broadcast of the event via the EBU satellite. The satellite broadcasts were ordered by 20 different EBU Member stations.

In order to emphasize the input of the professional association, an EBU/Eurosonic panel discussion took place on Friday 9 January. Its topic was: "Is there still a place for new and alternative music on European public service radio stations?" Five EBU professionals participated.

All involved believe that there is a great deal of good music coming out of European countries which is not heard enough. Thanks to this unique collaboration among broadcasters, festival organizers, artists and record companies, the Eurosonic Festival has become the ideal platform to discover new talent.

And the EBU is at the heart of it.



Indispensable

Javier Tola

Head of News and Sport

The news operation for the Marc Dutroux trial was set up in Arlon

(Belgium) in March 2004. This is a clear example of what the EBU's role should be. As you might recall, in this horrifying story, Marc Dutroux is accused of kidnapping and abusing six girls aged 8–19 in the 1990s and of murdering four of them.

I mention this operation not because it is a big one as far as the number of radio broadcasters is concerned, nor a profitable one, nor one taking place in an exotic location, but rather because it really is a matter of service to Members.



Arlon: radio container

Without the EBU's preparations, no radio facilities would have been available on site. The trial is taking place in a small Belgian town where only basic media services were available. We rented a container, prepared radio workspaces inside and also equipped a room at the courthouse to be used as a radio studio. The equipment will remain in place until the end of the trial.

To reiterate, this is a clear example of the kind of quality service which we intend to continue offering to Members in future.

Getting re

Stefan Kürten

Director, Eurovision Operations Department



2004 is a very operational year. All of Eurovision Operations are eagerly looking forward to the summer of 2004 when two important sporting events are going to challenge our skill and capacity. The first one to mention is the European Football Championship EURO 2004, when the EBU and its Members are the TV partners for UEFA, guaranteeing quality journalism and European-wide exposure as well as the production and coverage of the event by EBS/RTP acting on our behalf. Furthermore, our Sports Operations Group based in Madrid under the leadership of Fernando Pardo has been selected by EBS to set up the technical structure of the Lisbon International Broadcast Centre (IBC) thanks to the high tech effectiveness of the EBU's mobile MCR and the experience of years of

rigging IBCs. The next important challenge will be the Olympic Summer Games in Athens. Although we are facing daily challenges, I am quite confident that our group, with the cooperation of the EBU Members, will bring this ship safely to Greek waters and turn the Games into another success in our long-term relationship with the IOC. 15,200m² of IBC have been managed and allocated to the Members as well as 682 commentary and 278 reporting positions, 4,800 accreditations, 3,094 hotel rooms, 150km of cables and, last but not least, an average number of

860 hrs/Games of EBU Multi TX prepared.

The same goes for the news. The year 2004 is busy, even in territories that were supposed to be out of the headlines and where peace should have taken over from war, such as Iraq. The war should have made way for the reassuring headlines of a normal year. But that was not to be. Iraqi cities from Kerbala to Baghdad remained in the news and television bulletins needed, once again, to show too many conflicts, too many wounded, and too many dead. Earlier this year bombs exploded in Madrid and gave rise to unprecedented activity. Eurovision Operations was first on the scene to cover the event, offering service to Members and clients quickly and efficiently. Via www.eurovision.net more than half of the 800 bookings were made for service during the period from 11 to 14 March.

Those were pictures of a year of hard work and sometimes of shared pain and fear with colleagues in too many unpleasant places. And there are more pictures to come – dramatic or politically important but in any case as relevant as the upcoming elections in the USA.

However, these pictures also form the background for a process of funda-



2004 the year of change

Ready to go

mental change for the Eurovision Operations Department. Major changes are being implemented by Eurovision staff across the network, including:

- new, highly sophisticated equipment for the Eurovision Control Centre (EVC),
- management software (EOS/EOC),
- allocation of workspace,
- structure and procedure of workflow, and
- the architecture of the network in which satellite capacity will in future work hand in glove with a European and transatlantic fibre network.

This is being undertaken after a year of thorough preparation and has now to be delivered while the machine is running at full steam; it goes without saying that this project of change requires a maximum of professionalism, flexibility, experience, planning and discipline from all those involved – and we have only a time-buffer of four days maximum within the first five months of 2004. I cannot thank enough all those who support Eurovision on this highly challenging and demanding path, to which I do not see any alternative without losing a year in a highly competitive marketplace.

"It's FiNE" the Fibre Network EUROVISION

The most important achievement of 2004. Eurovision deploys its new pan-European optical fibre network in 2004, with connections in Europe and the east coast of America. The development was finalized after exhaustive tests and discussions with EBU Members and potential suppliers. The system is based upon DTM (Digital Transfer Mode) technology which has inherent advantages over traditional ATM and IP based systems, both in terms of latency and jitter performance.

FiNE will also be fully integrated into the existing satellite network, thus providing a very high level of resilience for Member services. The technology will enable both permanent and occasional-use services to be provided at good rates while significantly enhancing the range of services offered by Eurovision. Commercial service began during May this year. FiNE will provide immediate benefits for broadcasters with its inherent bandwidth flexibility and attractive market-based pricing system.

Eurovision worldwide

The Eurovision bureau in Washington was established at the beginning of

2004 as an independent company, Eurovision Americas, Inc. It provides a full range of programming and transmission services from North America through this wholly owned subsidiary. The new company is based in Washington DC and, with a second bureau in New York, Eurovision Americas is a fully digital operation connected to every major city in North America, from where signals can be sent to Europe and worldwide via multiple satellite and fibre paths. Eurovision Americas can set up studios, uplinks, downlinks, satellite and fibre connections according to customers' individual needs. Facilities in major cities are available on a one-stop-shop basis at an all-inclusive price.

From the beginning of April 2004 Eurovision has a bureau in China. With the 2008 Olympics now on everyone's radar screen we are seeing a resurgence of high-level international sports events hosted in Asia and in China in particular. Eurovision's experience and ability to coordinate worldwide transmissions will ensure the Asia office in Singapore remains the first port of call for Members and broadcasters in the years to come. The future will continue to see increasing volumes of traffic between Europe and Asia.



From left to right: Hervé Labussière (logistics & support), Olivier Hinnewinkel (projects & central coordination), Jean-Pierre Pélieu (finance & administration), Paolo Pusterla (strategy & business development), Marc Jörg (sports rights), Tony Naets (service & production), Stefan Kürten (Director of Eurovision Operations), Didier Debellemanière (technical development), Jean-Marc Soustre (procurement), Cliff Dorkings (marketing & sales) and Kym Fletcher (legal & business)

New structure:

Since 1 January 2004 the new Eurovision structure has been in place; it allows coherent, pre-defined workflow with clear-cut responsibilities, the exploitation of synergies, avoiding redundant structures and uncoordinated activities:

Finance & Administration

Jean-Pierre Pélieu

Set up as part of the restructuring of the Eurovision Operations Department, the Finance and Administration Unit is responsible for the administrative and financial management of

the department as a whole. Its objective is to ensure that the various activities are financially consistent with one another. With this in mind, it draws up the department's three-year plans, annual budgets and investment plan, and monitors the financial aspects of their implementation. The unit is responsible for issuing invoices in respect of services and for paying suppliers. It defines the department's equipment and service purchasing policy. Finally, it prepares the key business and financial figures. The unit's priority objectives are to reduce costs and so enhance Eurovision's competitiveness, to improve the invoicing system and to develop management indicators as a way of improving performance.

Projects & Central Coordination

Olivier Hinnewinkel

The establishment of this unit within the Eurovision Operations Department meets a dual need: to optimize the management and coordination of projects, and to ensure that the strategic directions defined by the Director of Operations are effectively implemented. Within this framework, the aim of the unit's – mainly internal – activities is to coordinate everyone's efforts so that the enterprise is well balanced in the way it runs from day to day. The desired outcome is an efficient method of working which benefits all the units in the department. In this enhanced environ-

ment, projects are better shared and certainly better managed, with the advantage that they are more visible and are implemented in a way which meets users' expectations more closely. This is a task which involves all players in the enterprise on a daily basis, in response to the reform instituted in 2003.

Technical Development

Didier Debellemanière

In 2004, the Technical Development Unit will be involved in the reorganization of Eurovision and will be responsible for following through several major projects.

As part of this process, we shall be taking part in instituting new procedures for project and investment management, and transferring know-how to Logistics and Support for support of the technical installations in Geneva.

In Geneva various projects have to be completed before the summer: a technical reorganization of the Service & Production Unit, for which we are providing technical support, and a new system for the editorial room.

The new FiNE fibre network has to be up and running at the end of May. The satellite network will undergo its first major changes since digitization in 1998, with the new DREAMS supervision system and replacement of the MPEG coding equipment (end of 2004 / beginning of 2005). The Xtranet network is being developed with SuperPOP to automatically record EVN exchanges.

We shall also be following through a number of other projects, such as MusiPOP for the distribution of Euroradio concerts.

Finally, we continue to represent Eurovision on various technical bodies (EBU technical groups and ISOG).

Strategy & Business Development

Paolo Pusterla

The Strategy & Business Development Unit is responsible for assisting Eurovision Operations management in defining and implementing the business strategy that will lead Eurovision Operations into the next phase of its development stage, i.e. to map out strategic directions and to identify growth opportunities for Eurovision Operations as well as to support other units in their business assessments.

Considering the current situation short-term priorities include developing a strategic plan for 2004 and identifying possibilities of potential partners to protect Eurovision activities.

Logistics & Support

Hervé Labussièr

Logistics & Support is a service unit assisting both external and internal clients. Its role is to supply operations personnel with the equipment they need, in perfect condition, and to ensure that they can make the best possible use of the equipment concerned. This task is performed by a very highly qualified operational support team. Equipment maintenance is part of the support function; most of this work is contracted out.

The unit makes its skills and know-how available to members of the special events teams handling news and sport. It takes part in preparations for such events and works with the personnel concerned on location. In particular, it is responsible for preparing for major sporting events, taking care of the logistics and despatching equipment. Finally, a team of three specialized engineers provides solutions in the areas of radio frequencies, satellite transmissions and production management software (EOS/EOC).

Service & Production Unit

Tony Naets

The task of the Service & Production Unit is to provide a daily interface with Members and clients, and customer care for all booking and network management as well as content-related operational issues with the exception of sports rights and specifications on the operations of major sports events. The unit has to implement the offer of Eurovision services and products, ensure the quality of service and adapt it to the needs of the market, in coordination with the Marketing & Sales Unit.

Considering the current situation short-term priorities include:

- setting up the unified (EVC, Planning, EVN, EVS, Special Operations News and Sport) team, simplifying internal processes and improving efficiency by developing the collaboration within the unit;
- implementing an efficient communication (LOG) and operational interface with the Logistics & Support Unit;
- improving the organization's flexibility by developing the multi-talented staff;
- effectively contributing to the implementation of deal sheets for News and Sport operations, and for external purchasing needs of the unit;
- developing, in collaboration with Marketing & Sales, the services linked to the Sport events.

Marketing

Clifford Dorkings

A new structure has been put in place for the European team to improve focus on EBU Members' needs. After listening to our European Members' requirements it became clear that both the relationship with, and our knowledge about, the Members had to be

improved in order to better define our service for the future.

A global *marketing* manager, who joined the team in February, is responsible for managing the complete life-cycle of Eurovision products and services, including the revision of tariff policy and implementation of a CRM (client relationship management) system.

Three managers now have individual account responsibilities based on specific tasks (news, sport, other activities) and geography, thus offering the Members clear communication lines, a transparent tariff policy and 'tailored' services.

No sales and marketing team can exist today without harnessing the power and capability of the World Wide Web. This is also true for this team. A 'Eurovision On-Line' manager takes care of www.eurovision.net as an ever-growing business tool for Members and clients.

Sports Rights Unit

Marc Jörg

The Sports Rights Unit is in charge of sports rights acquisition and negotiation covering deals with approximately 20 sports federations and agencies. It is focused on major events (Olympics, football, world championships) and covers 17 sports and 35 disciplines.

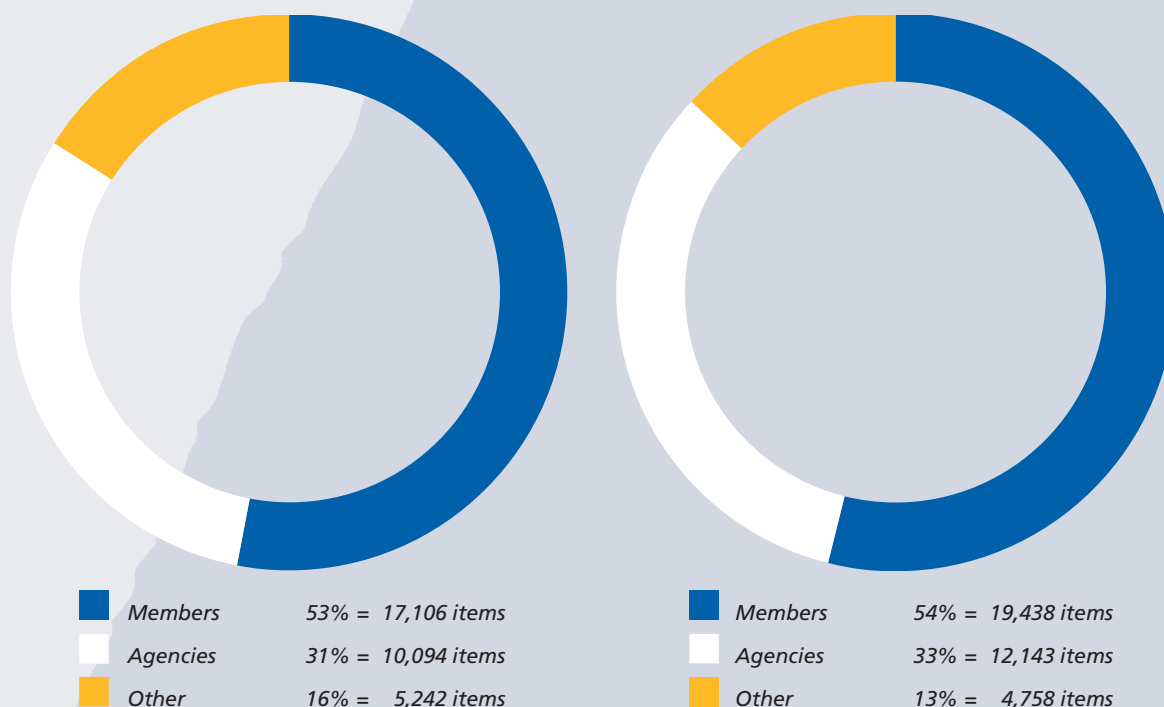
The sports rights marketplace has been growing and developing at a fast pace which requires adaptation and rethinking of the unit activity. It has grown by over 300% in terms of hours of programming in the past decade. The digitization, development of dedicated sports channels, increased bandwidth requirements and the liberalization / globalization of the TV market has bolstered competition on this market.

The Sports Rights Unit helps to provide user-friendly end-to-end solutions for both broadcasters and sports federations. Its vocation is threefold enabling Eurovision to be a key-player in the sports rights business and to be a cost-efficient alternative to traditional sports rights resellers for the Members (and non-members); generating for Eurovision both trading activity (rights resale) and operational activity (transmission services for the events under contract); and promoting TV sports rights market development both among sports federations and TV channels.

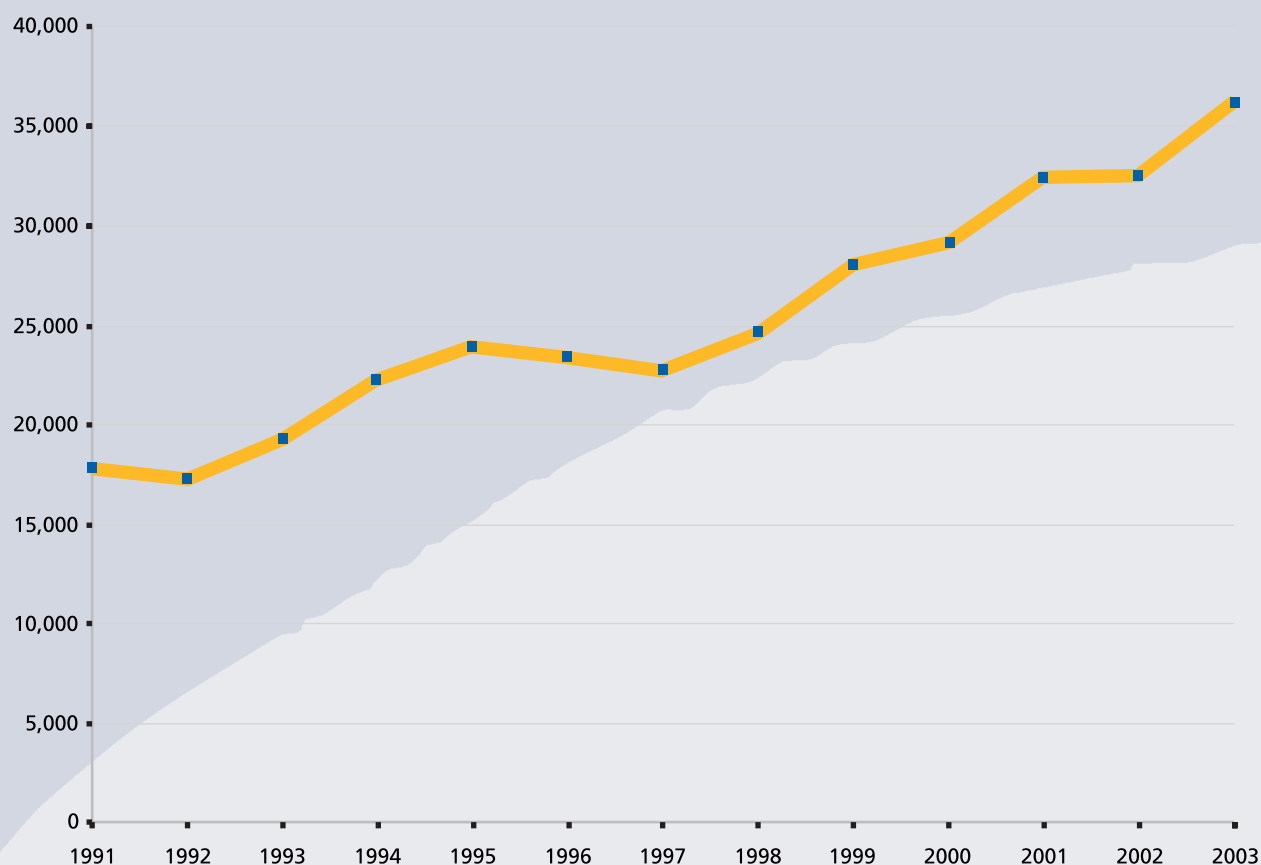


Transmission statistics

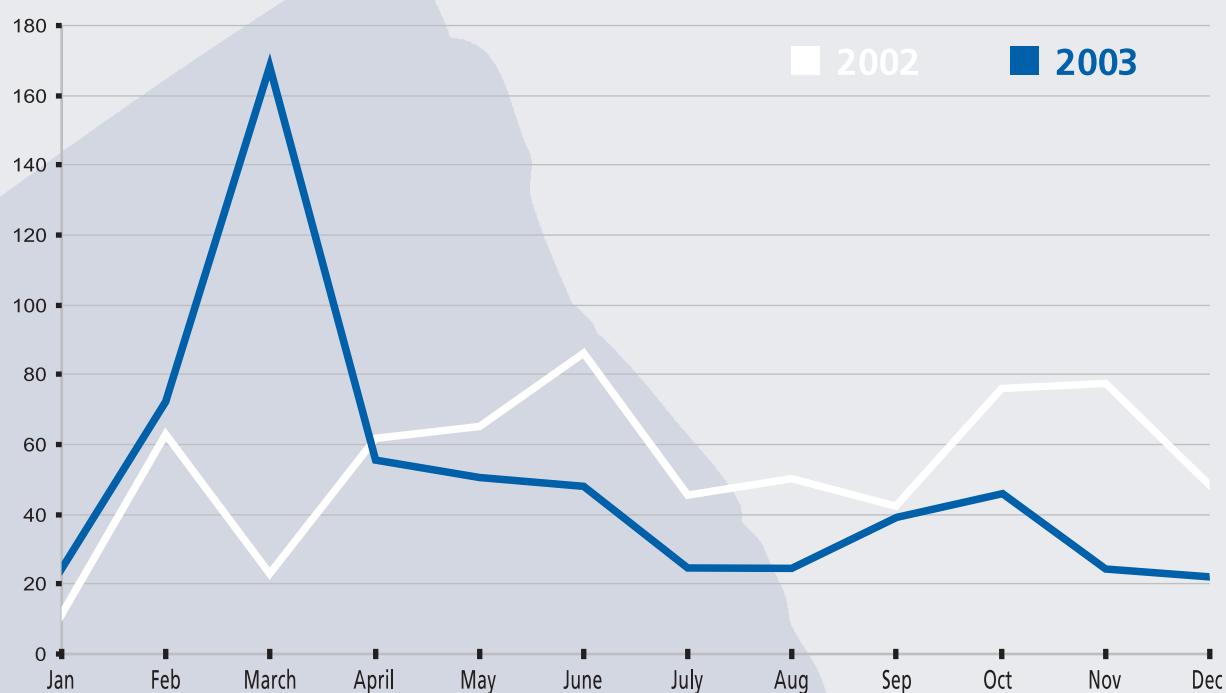
2002–2003: Number and origin of news exchange items



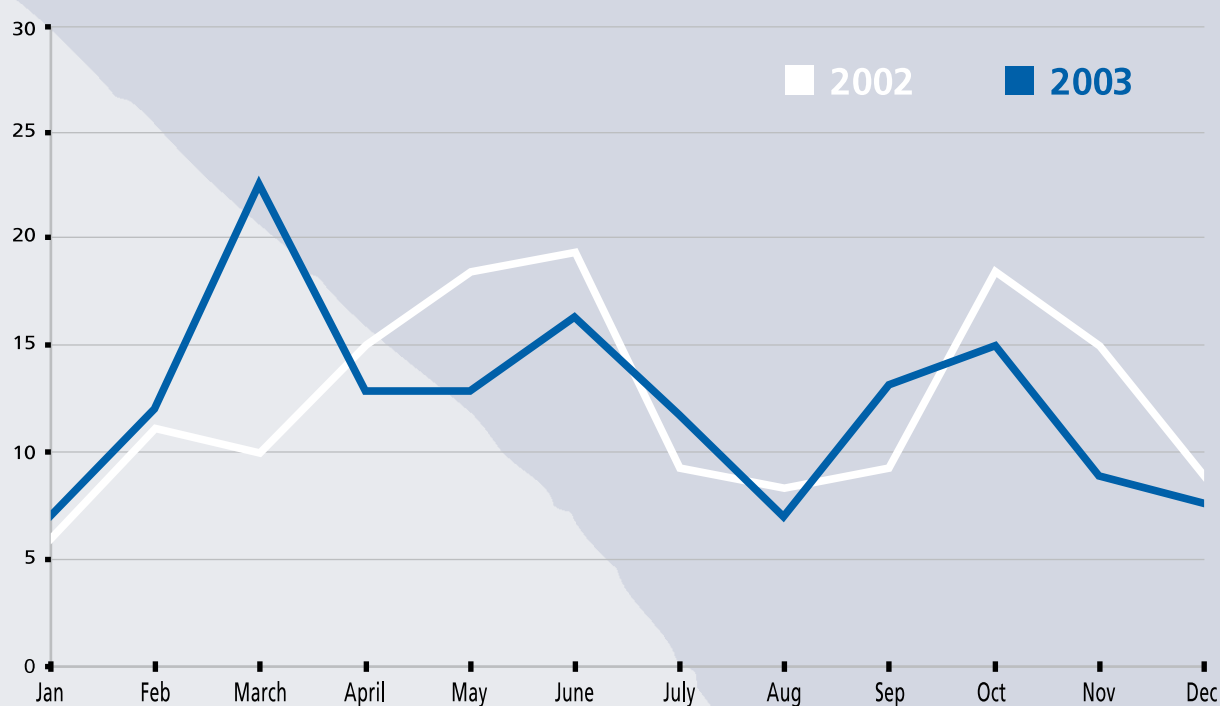
1991–2003: Evolution of items transmitted in news exchanges



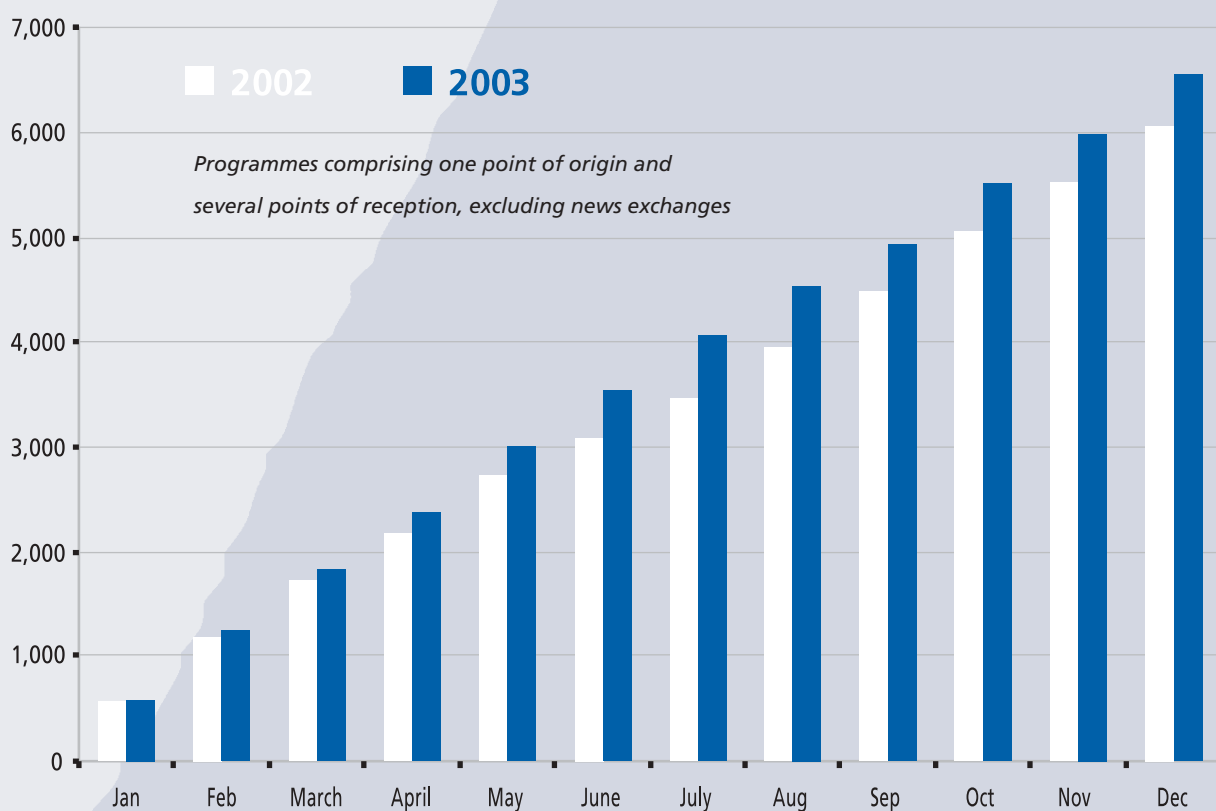
2002–2003: Special news operations, number of operation days



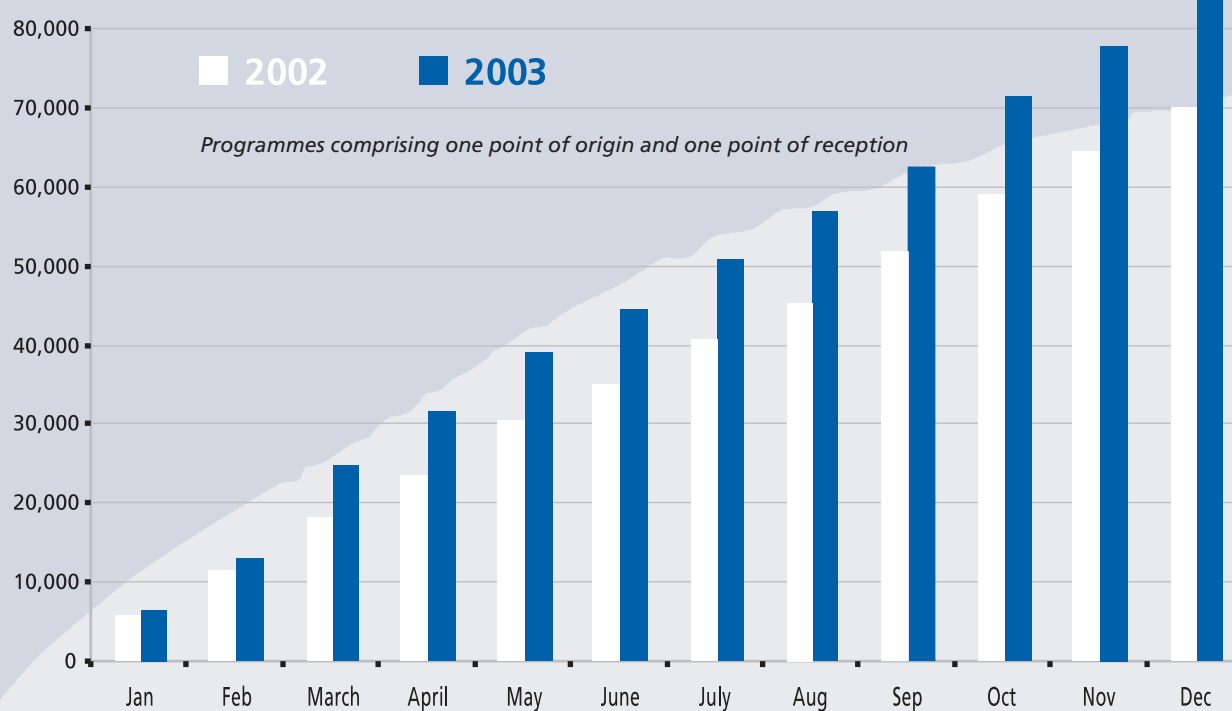
2002–2003: Special news operations



2002–2003: Eurovision multilateral transmissions (cumulative)



2002–2003: Eurovision unilateral transmissions (cumulative)



Statutes

Werner Rumphorst
Director, Legal & Public Affairs Department

2003 revision



In July 2003 the EBU Statutes were modified.

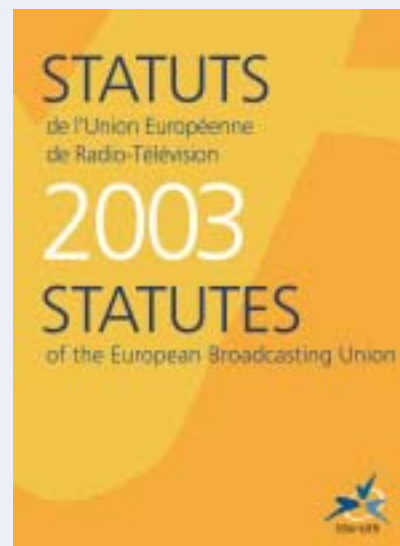
One of the innovations was an express recognition that the Legal Committee's remit and function cover more than just "pure" legal work. In fact, EBU positions which are adopted by the Committee are intended to have concrete effects, and the best way of ensuring that is to take into account, from the very outset, the likely reaction of the relevant addressees, including objections, queries or counter-arguments which are already foreseeable. By the same token, those who then defend or promote EBU positions will be best prepared for doing so if they actually participated in the discussion which led to final adoption.

Consequently, Article 16§3 of the EBU Statutes now stipulates that:

"The Legal and Public Affairs Committee brings together Members' legal directors, as well as public affairs experts who have the task of defending the interests of the EBU and/or its Members vis-à-vis European or international institutions..."

To set out this close inter-relation between the legal and public affairs experts and the resultant synergies which mark the EBU's activities vis-

à-vis international organizations (among which, first and foremost, is the European Union), the floor is now given to Michael Wagner, Head of Legal Affairs, and Jacques Briquemont, Head of Public Affairs, to describe the topical issues which have been dealt with in the legal and public affairs domain over the past year.



Legal policy

Michael Wagner
Head of Legal Affairs



The year 2003 has been a particularly rich and challenging one in terms of adoption by the EBU of common positions in key legal policy areas. These include media-related aspects of the new Constitution for the European Union, the treatment of public services (and their funding) under European rules, European harmonization of the regulatory framework for television and for communications infrastructure, digital rights management (DRM), and the treatment of audiovisual services under GATS.

The official positions of the EBU on these and other issues are available at the EBU website www.ebu.ch under *Position papers*.

A recurring issue in many of these papers is how legal and policy

frameworks can be adapted to new developments concerning the information society and, particularly, digitization and convergence, and that is the focus of the present article.

European rules on content

The Television without Frontiers Directive is the cornerstone of European audiovisual policy and the regulation of audiovisual content. In the new digital environment one question raised is whether a new approach to regulating audiovisual content is necessary, and the public consultations in 2003 on reviewing the Directive provided the EBU with an opportunity to clarify its position.

In principle, technological developments leave unchanged the need for effective guarantees for such general interests for society as access to information, cultural diversity and the protection of minors. There is also a continuing need for a clear, harmonized legal framework at the European level, not only to ensure the proper functioning of the internal market but also to take account of the cultural, social and democratic specificity of broadcasting.

However, the current framework needs to be adapted to cover not only television in the traditional sense but

also new interactive audiovisual services, taking a more horizontal approach to regulating content. The regulatory framework should be as consistent as possible, it being understood that this may entail a graduated approach, with rules adapted to the special character of the various media, and especially the impact that they may have on the formation of public opinion or on cultural life.

Access to information is of prime importance in the information society, and all citizens should therefore continue to be able to enjoy major sports and cultural events on free television. Broadcasters should also be guaranteed the right to present to the public extracts from any event of high interest to the national society – including those events taking place abroad.

In the field of commercial communications, a set of fundamental principles should be applied to all forms of traditional and new advertising, including split-screen, virtual and interactive advertising. These principles should include the clear identification of advertising and sponsorship, the separation of advertising from editorial content, and the protection of the broadcaster's editorial independence

(which should also include protection of the integrity of the broadcast signal).

The principles regarding the protection of minors are crucial in terms of both advertising and editorial content and they need to be extended to all audiovisual services communicated to the public. The idea of common pictograms at the European level, akin to road-signs, needs to be examined in greater detail.

European rules on networks

The European Union's regulatory answer to the convergence of communications networks has been the so-called 'communications package'. This set of Directives, for which the deadline for transposition by Member States was July 2003, applies to all communications services and networks, including broadcasting transmission networks, but not to the content transported over such networks.

In the implementation phase of these Directives two important regulatory issues regarding digital television are still under discussion: 'must carry' and interoperability. On both issues, the EBU has adopted positions to defend broadcasters' access to viewers, and

viewers' access to comprehensive broadcasting output.

The must-carry rules place an obligation upon network operators – generally cable operators – to convey certain radio and television programmes and services which are of particular importance to society, and which are provided for the benefit of all consumers. If Member States did not adopt such rules, the legitimacy of which is recognized in the Universal Service Directive, certain network operators could abuse their dominant position by giving special treatment to particular programmes and services, thereby unjustifiably restricting consumers' choice.

In the EBU's view, must-carry rules will, in the digital environment too, remain a fundamental means of ensuring that consumers have access to a complete range of programme services. Such rules should apply to all broadcasting channels and services which have a public service mission and are subject to universal coverage obligations.

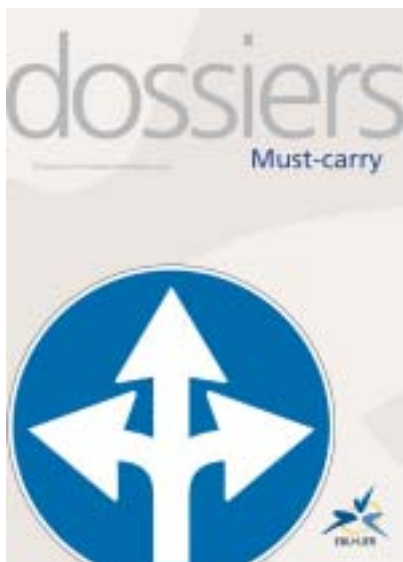
However, must-carry rules do not resolve the problem arising from the fact that operators of digital (pay) television platforms are, on account of different proprietary standards

integrated into or linked to digital decoders or receivers, able to 'lock in' viewers, and to exclude other broadcasters. Furthermore, in the absence of open, interoperable standards being applied to some key features of the decoders, such as the application programming interface (API) and electronic programme guide (EPG), it is not possible for an open competitive market in receivers to develop. Similar considerations may apply to such new technical features as digital rights management systems.

Consequently, proactive use must be made of the regulatory options offered by the provisions of the 'communications package', so as to allow consumers to have access to a broad range of content and services, and also to increase viewers' choice of equipment and to drive down prices.

Global governance: WSIS

Although legal policy issues related to the information society are high on the European Union's agenda, it is only recently that they have been given more attention at the worldwide level, although the global approach has so far been limited to defining political, rather than regulatory, frameworks.



world electronic media forum
an event of the **world summit on the information society**

The EBU has been closely involved in the first phase of the World Summit on the Information Society (WSIS), which culminated in the Geneva Summit from 10 to 12 December 2003. The two principal fields of EBU activity in preparing the Summit were:

- preparation of a common position of broadcasters – both public and commercial – worldwide, in cooperation with the World Broadcasting Unions;
- co-organization, together with the UN Department of Public Information (UNDPI) and Switzerland as the host country, of the World Electronic Media Forum (WEMF) as an official side-event to the Summit.

This work has borne fruit. The WEMF was one of the most successful side-events and it helped to create the necessary leverage to ensure that the electronic media could not be sidelined by political decision-makers. The Forum was opened by the Secretary General of the United Nations, Mr Kofi Annan, and the event offered the EBU President, Mr Arne Wessberg, the opportunity to present him with the Broadcasters' Declaration.

The Declaration of Principles and Plan of Action adopted at the Summit both have a special chapter recognizing the role of the media in the information society. In the Declaration, the governments reaffirm their commitment to the principles of freedom of the press and freedom of information, as well as the independence, pluralism and diversity of the media. Among other points of interest to broadcasters are the emphasis placed – as regards content – on cultural and linguistic diversity and – in terms of infrastructure – on open and interoperable standards.

A collect

Jacques Briquemont
Head of Public Affairs



The past year has been extremely busy for the EBU in its contacts with the European Union.

The purpose of this yearbook is not to provide an exhaustive list of all the broadcasting issues handled by the European political authorities. Our lobbying mainly focused on:

- implementing the telecom package;
- audiovisual policy;
- the Convention on the Future of Europe and the Intergovernmental Conference (IGC);
- State subsidies.

As the first two issues are described in the Legal Affairs section of this yearbook, I will concentrate on the latter two to which I will add the

matter of cultural diversity which extends beyond the borders of the EBU as it is part of UNESCO's work.

The Convention on the Future of Europe, which was convened on the decision by the European Council when it met in Laeken in December 2001, is responsible for examining the fundamental issues arising from the future development of the EU and finding various possible responses. Under the chairmanship of Valéry Giscard d'Estaing, the Convention worked from February 2002 to July 2003. The EBU's proposals have on the whole been integrated into the draft European Constitution as approved by the Convention.

The Charter of Fundamental Rights has been included in the Constitution. Pluralism is listed among the values of the European Union, and cultural diversity among its objectives. Subsidiarity in cultural and audiovisual matters has been confirmed, unanimity has been maintained for the commercial negotiations if linguistic and cultural diversity of the EU are in jeopardy. Finally, the Amsterdam Protocol has been maintained.

The failure of the Intergovernmental Conference that followed did not unfortunately make it possible to formalize the draft Constitution but

hopefully the EU will reach an agreement on this text some time in 2004.

In the State subsidies sector, several positive decisions were taken by the Commission in the latter part of 2003. These concern RTP, RAI, France 2 and France 3, along with BBC Digital Curriculum. In the case of the first four, the decision was further to a complaint, whereas for the BBC the decision arose from a notification, yet the reasoning was similar in all these cases. The Commission did consider that there were State subsidies but that this funding merely corresponded to the financing necessary for the fulfilment of the public service mandates as correctly defined by the Member States concerned.

Cultural diversity is now considered in most countries as a social value that it is worth guaranteeing and encouraging.

The failure of the Ministerial Conference of the World Trade Organization in Cancun in September 2003 has prevented the GATS negotiations from making any progress over the past few months. Furthermore, the audiovisual services are not for the time being among those that ought to be subject to liberalization in these negotiations.

ive effort

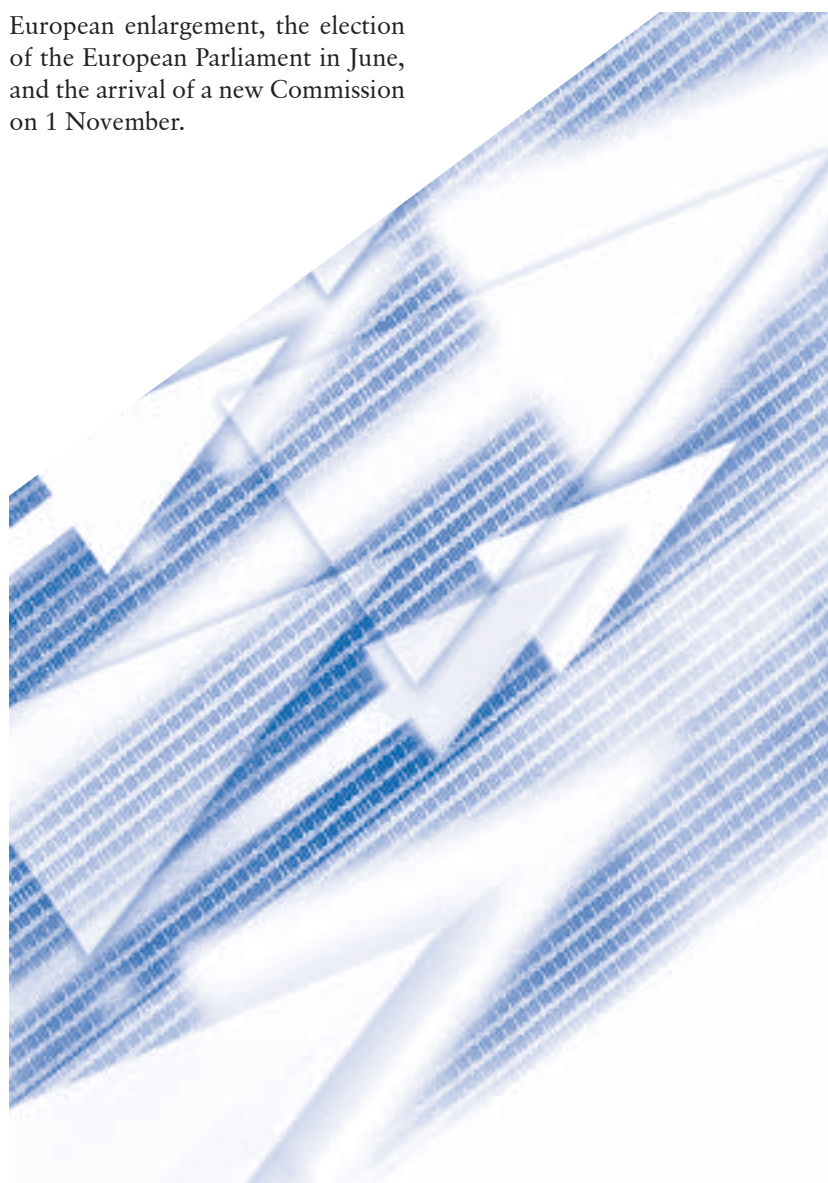
This is a somewhat fragile position since inevitably pressure will be stepped up both in multilateral agreements such as GATS and in bilateral agreements.

Against this background, the EBU is pleased that the General Conference of UNESCO on 15 October 2003 asked it to draw up a convention to protect cultural diversity. A text ought to be submitted to the next General Conference in the autumn of 2005.

These excellent results have been achieved thanks to cooperation between the various EBU services, but also to ongoing cooperation between the Permanent Services and its Members. The Legal Affairs Division, the Communication Service, and the Strategic Information Service have been working in close cooperation with the Brussels Office. All Members attended the meetings of the working groups and the Legal and Public Affairs Committee. Not only those Members with a representative office in Brussels, but all the others, joined forces to establish common positions on most of the issues and put these positions across to the European institutions and their national governments.

This collective effort must be sustained in 2004, the year of

European enlargement, the election of the European Parliament in June, and the arrival of a new Commission on 1 November.



SIS-ISON-GEAR

Strategy

The Strategic Information Service (SIS), inherited 20 years of activity within the Statistics Group and has seven years' experience in the compilation of statistics, market analyses and research into the public-service audiovisual media.

The SIS has clearly defined aims. It publishes articles, reports and in-depth analyses, manages databases, provides on-going support and offers the Members a confidential website where they can gain access – directly or through the SIS – to data they need in their everyday work.

The SIS publishes the *EBU Guides* (five volumes) bringing together statistics about the Members, as well as studies into questions of pressing importance for the Members or in which they have a particular interest. Coordination of the Information and Statistics Network (ISN) and the Group of European Audience Researchers (GEAR) underpins the database content available to the SIS.

The aim of the ISN is to ensure that the Members – individually or collectively – have access through the Professional Association to basic data on the European broadcast media, and that they have the means to obtain more

specialized data as and when required.

In this context, the network has a triple role:

- the regular collection of basic data about the European media market and about the services of EBU Members, obtained through annual questionnaires;
- the collection, according to requirements, of more detailed data in areas of specific interest, in support of strategic planning and the development of policies;
- the constitution of a pan-European network of contacts in each Member-organization, ready and able to provide advice or information.

Specialists in GEAR work in close liaison with the ISN so as to facilitate the exchange of professional experience in the more tightly focused domain of audience research, in a media environment that is in perpetual evolution, especially with the expansion of digital services.

These functions are provided for and on behalf of all the Members, as well as the Strategic Information Service in its capacity as media observatory within the EBU Permanent Services.



Standards

Philip Laven
Director, Technical Department

– who needs them?



The choice of technical standards for TV broadcasting has long been a problem, not just in Europe but also across the world. This article examines the history of TV standardization in Europe, in the hope of learning some lessons for the future.

National standards

In the 1950s and 1960s, the development of TV in Europe was hampered by arguments over technical standards. Each country felt that it was their sovereign right to choose technical standards that were different from their neighbours, thus resulting in a confused mixture of incompatible TV standards (e.g. 405, 819 and 625 lines, PAL and SECAM, analogue stereo and digital stereo).

Were the decision-makers aware that 'national standards' would act as barriers to trade – or, at least, make it difficult to watch TV services from other countries? Regrettably, the answers are 'yes' and 'yes'! In fact, some national governments selected TV systems that were subtly different from their neighbours for one very clear reason: they decided to favour their indigenous electronics manufacturers by erecting barriers to trade.

Eventually, manufacturers in various European countries came to the conclusion that the multiplicity of national standards had failed to protect them against the severe competition from manufacturers in the Far East. Furthermore, they realized that the multiplicity of national standards made it difficult for them to export to other countries. In fact, they recognized that the previous policy was actually harmful to their interests!

European standard?

In the mid-1980s, there was a strong push for a single European standard for satellite TV – to gain broad acceptance, it had to be different from all of the existing standards. The chosen standard, called MAC, gained support from the EC and from many

national governments. Although MAC was listed in the 1986 TV Standards Directive (86/529/EEC) as the mandatory standard for broadcasting satellites, it has now disappeared from view.

What went wrong? From an engineer's perspective, the MAC system was undoubtedly superior to the PAL and SECAM systems. For example, the MAC system offered improved picture quality and also avoided the problem of cross-colour – which appears as flashes of false colour when TV presenters wear clothes with finely-striped patterns. However, the quality improvement was barely noticeable to most non-technical observers. As MAC receivers were much more expensive than ordinary receivers, broadcasters were reluctant to adopt the new standard. But the final nail in the coffin of MAC occurred when some satellite TV operators opted to use the existing PAL system. How could they do that when the TV Standards Directive made the MAC standard mandatory?

The curious fact is that MAC was only mandatory for satellite broadcasting services in the 11.7 – 12.5 GHz frequency band, whereas most TV satellite broadcasts were using other frequency bands that were officially designated by the ITU (International

Telecommunications Union) for ‘non-broadcasting’ purposes. Thus the satellite operators were able to ignore the TV Standards Directive and transmit their programmes in the cheaper PAL format.

High-definition TV

In the late 1980s, attention turned to HDTV. Many Europeans felt that Europe must have its own standard for HDTV. Their solution was HD-MAC, which was ingeniously based on the MAC system. In essence, HD-MAC transmissions provided two intertwined versions of the broadcast programme: a standard definition version for MAC receivers and a high-definition version for HD-MAC receivers. In practice, the presence of the HDTV information degraded the quality of the standard definition signal. This was a fatal flaw because, initially, most consumers would watch the standard definition version of the HD-MAC signal and it was obviously unreasonable to expect them to watch poorer quality pictures simply so that a few viewers could watch HDTV. Even worse, although the HDTV pictures were very attractive, HDTV receivers and displays would be so expensive that there would be little or no consumer demand for HDTV.

Nevertheless, HD-MAC was heavily promoted by the EC (e.g. Directive 92/38/EEC) – until it became obvious that much better technology (i.e. digital TV) was on the horizon. In reality, HD-MAC never left the laboratory.

Standards for digital TV

Digital TV offered a real opportunity for Europe to avoid multiple standards. There was no need to worry about offending those countries using their own national standards – because nobody was using digital TV. As everybody seemed to agree that harmonized standards provided real benefits for all players in the broadcasting value chain (including

consumers), the European Digital Video Broadcasting (DVB) Project was established in 1993. Today, this consortium has more than 300 members, including broadcasters, manufacturers, network operators, software developers and regulatory bodies. DVB standards for satellite, cable and terrestrial TV services have been adopted throughout the world.

There are now more than 2,000 digital satellite TV services using DVB standards in Europe – with many more planned via satellite, cable and terrestrial.

Regrettably, to receive all 2,000 satellite services, you would need many different digital TV set-top boxes. The reality is that there is a serious problem with interoperability. How could this happen when the 1995 Directive on TV Standards insists on common transmission standards for digital TV?

Article 2 of Directive 95/47/EC states: “All television services transmitted to viewers in the Community whether by cable, satellite or terrestrial means shall . . . *if they are fully digital, use a transmission system which has been standardized by a recognized European standardization body* [author’s italics]. In this context, a transmission system comprises the following elements: formation of programme signals (source coding of audio signals, source coding of video signals, multiplexing of signals) and adaptation for transmission media (channel coding, modulation and, if appropriate, energy dispersal).”

Article 2 does not guarantee that consumers will be able to buy digital TV receivers that will be able to receive all broadcast services – because the Directive’s narrow definition of “transmission system” excludes many other important elements, such as Conditional Access, Electronic Programme Guides and Applications Programming Interfaces. Without harmonization of such elements,

interoperability remains an unachievable goal.

In much of Europe, digital TV has been pioneered by pay-TV operators. While applauding these pioneers, we must also recognize that some chose to use incompatible proprietary standards so as to create vertical markets. This lack of interoperability was considered to be beneficial because it prevented consumers from changing to competing services. In the mid-1990s, regulators around Europe were concerned about this situation, but they were reluctant to intervene because they did not want to discourage investment in digital TV by ‘over-regulation’ of a nascent industry.

We can now see that the 1995 Directive failed to deliver the desired benefits of harmonized standards for digital TV services. What happened to the principle of removal of barriers to trade or, indeed, to the noble concept of ‘TV without Frontiers’?

Open standards

Content providers want their content to be viewed by as many consumers as possible. Electronics manufacturers want open standards so that they can achieve the benefits of mass-market production. Consumers want to be able to receive programmes from different content providers.

Proprietary standards can lead to vertical markets – in which the service operator specifies and controls every aspect of the service, such as receivers, conditional access systems, subscriber management and interactivity. On the other hand, open standards lead to horizontal markets – in which consumers are free to buy equipment from any supplier, rather than the equipment specified by a particular service provider (which typically cannot be used to receive services from other providers).

Open standards are crucial for the long-term success of digital broad-



casting – just as they have been in the success of CDs and DVDs. The benefits of open standards are widely recognized, but regulators are understandably cautious about mandatory standards because of previous bad experiences.

Standards?

There is no doubt that, following the fiascos of MAC and HD-MAC, the EC is reluctant to involve itself in the standardization process – other than by encouraging the players to come to voluntary agreements (e.g. through the DVB Project). Mandating a particular technology has obviously become a ‘no-go area’ for the EC. Given their track record of ‘picking losers’, many players in the broadcasting value chain applaud such reticence.

Even so, the EC must bear some responsibility for the diversity of digital TV standards. As with the 1986 Directive, the wording of the 1995 Directive to concentrate on a very narrow definition of “transmission system” gave a loophole to operators allowing them to circumvent the intentions of this Directive.

Do we need standards? The successes of the audio CD, CD-ROM and DVD demonstrate the benefits of universal standards. You are not required to buy one DVD player to view films made by Universal Studios and another player of a slightly different design to view films from Disney. Similarly, a single standard for mobile telephones in Europe has led to a remarkable success story, admittedly aided by the EC’s pressure on national administrations to allocate spectrum to allow pan-European roaming. No mobile telephone operator would offer a mobile phone that could be used to make calls only to other subscribers on the same network. Everybody expects that his or her mobile phone will be able to communicate with any other telephone in the world.

Yet, in the strange world of digital TV, many operators have deliberately chosen standards that are unique to their services. This suggests that self-regulation will not be successful in this area. Market players are rarely in business for the good of humanity. If they can gain market share by any legal tactic, they will do so. Operators of digital TV platforms have also found that they can exert considerable control over competing broadcasters who wish to deliver services to ‘their’ viewers. Of course, those who have made risky investments in digital TV platforms are entitled to a fair return on their investments, but some regulators seem remarkably supine and slow to act even when there is strong evidence of abuse of a dominant position.

Who looks after the interests of consumers? The diversity of incompatible standards for digital TV has a cost penalty in terms of more expensive receivers, as well as locking them into a single service provider.

Lessons for the future

Digital TV is far too important to be left solely to the uncertainties of the market forces. Regulators in Europe must ensure that the benefits of digital TV are available to all consumers.

The need for common standards for digital TV has long been recognized by all players and by regulators. With the benefit of hindsight, we can see that it was appropriate for regulators to intervene on transmission



standards for digital TV in Europe. They rightly insisted that the transmission systems should operate in accordance with open standards based on the work of the DVB Project.

However, the regulators failed to understand the crucial importance of gateways. Many regulators have subsequently been reluctant to demand interoperability. Everybody will suffer the long-term consequences of such timidity!

Experience shows that open horizontal markets benefit consumers – and all other players. Free-to-air broadcasters want to compete on the basis of their services, rather than using technological barriers to limit consumers' freedom of choice.



Treasury

policy

Julian Ekiert
Chief Financial Officer



At the December 2003 meeting of the Administrative Council, the Chief Financial Officer (CFO) proposed a tailored treasury policy for the EBU that outlined specific objectives, required treasury activities and individual treasury and financial risk management functions. In addition, individual tasks, authorities and responsibilities were defined on all relevant levels.

The main objectives of the new treasury policy are to:

- ensure solvency of the Union at all times;
- obtain an adequate return on short-term liquidity surpluses invested subject to compliance with stipulated policy requirements while minimizing the risk to the EBU;

- optimize cash flows, net income and net worth of the EBU;
- aim for predictable results ('no surprises') and avoid large net income volatility.

With regard to the balance sheet, the new treasury policy:

- ensures an adequate level of reserves to support EBU's business;
- keeps required net working capital levels limited through active management of related balances and flows;
- maintains a strong balance sheet to allow external financing as an interim measure and in special circumstances;
- provides long-term capitalization to cover long-term assets;
- and, avoids maturity concentrations and keeps interest rate risk limited.

The new policy requires proactive monitoring and management of the defined financial risks in order to avoid financial losses due to the adverse movement of market parameters.

The general principles are:

- avoiding risk (no trading by treasury, keep within defined risk limits);

- ensuring no staff trade under the EBU name;
- and that no staff receive gifts or preferential treatment from treasury partners with a value of more than CHF250.

Treasury tasks, responsibilities and organization have all been defined.

Bank relations cover:

- defining core and relationship banks;
- how banks are chosen;
- annual review of partnerships.

External financing

- internal financing is preferred over external
- annually approved by the Administrative Council
- regular review of reserve levels (continuing current policy)

Cash and liquidity

There will be a rolling 12-month cash forecast and a 4-year long-term cash plan together with active cash management (debtors, creditors, bank) and careful investment of short-term cash surpluses.

Working capital management means proactive management of

debtors, creditor and work in progress levels.

Financial risk management includes the management of liquidity risk, interest rate risk, exchange rate risk and credit/counterparty risk.

To ensure that these guiding principles are adhered to, the policy specifies how treasury and risk reporting will be carried out. Excesses of risk requirements and non-compliance are reported to the CFO. Additionally, there will be regular monthly reports providing a rolling cash flow forecast together with a summary of risk

exposures and associated commentary.

In consequence, the mission of the new treasury function of the EBU will be as follows:

- to support the operating business of the EBU in treasury and financial matters;
- to monitor the EBU's expected cash flows and maintain sufficient liquidity to meet the Union's financial commitments at all times;
- to maximize liquidity within the EBU and its foreign bureaux and

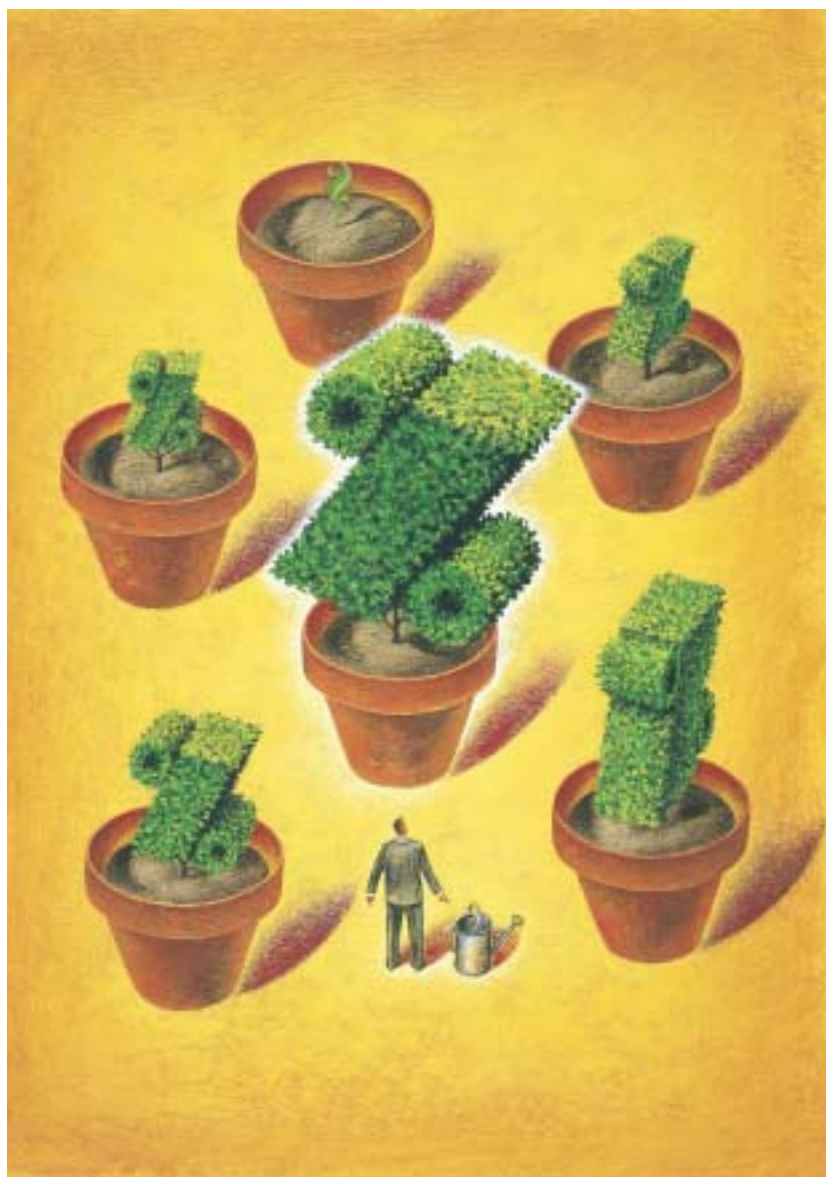
obtain adequate returns on short-term liquidity surpluses invested, subject to credit and other risk requirements;

- to monitor, manage and control interest rates, foreign exchange and credit/counterparty risks and ensure that exposures are kept within authorized limits;
- to avoid FX losses due to adverse exchange rate movements and reduce the volatility of net income;
- to add value by achieving better foreign exchange rates by a centralized management, bundling of transactions and dealing transactions at lower margins with external banks.

In summary, these changes should ensure that balance sheet resources are optimized with risk being eliminated.

For the Finance Department these changes bring more freedom, but also added responsibilities with regard to information gathering and reporting. For the other departments there are obligations to budget foreign currency exposure earlier and identify foreign currency.

Nevertheless, this policy represents a significant step forward in the financial management of the Union.



Mos

Michel Poncet
Head of Human Resources



In order to understand the Human Resources unit of the EBU Permanent Services, it is necessary to think in terms of a mosaic of cultures and backgrounds, a microcosm of 320 people and 32 different nationalities, practising 40 different professions, all brought together in the international world of Geneva, with bridgeheads in Brussels, Moscow, New York, Beijing, Singapore, Washington, and Madrid.

Going beyond the statistics, all this diversity is cemented together, not by the common goal of increasing the value of shares on the stock exchange, but with the particularly noble aim of defending the values of the public service, i.e. serving the public.

This union is built around a number of concepts.

The EBU is unique: of all the world's broadcasting associations, there can be no doubt that the EBU ranks first – by the multitude of services offered, by its geographical coverage, and by the importance it has assumed in political and strategic negotiations (European Union, World Trade Organization, etc.).

Every individual working in the EBU Permanent Services takes pride in belonging to a group permanently striving to make a mark on the evolution of the legal, technological, and sociological structures that will make up tomorrow's audiovisual media world. To understand this unity of purpose, it is enough to listen to the job applicants trying to describe what the EBU is about. In the 11 years I have been meeting and interviewing people from all horizons, including some from our Members, not one has been able to list even half the services the EBU makes available to its Members!

Totally open to the world, totally adaptable: this diversity of cultures permanently dealing with European broadcast media matters results in a *de facto* global – worldwide – knowledge of the needs of our Members and potential clients for our services. The EBU's highly proactive teams offer new services

and develop new technologies, striving to increase their level of performance. The knowledge, experience, and tools used enable EBU staff to acquire the adaptability and reactivity necessary for any professional development and thus to provide creative solutions to the challenges and changes, the imponderables of our professions!

Quality of service: there would be no point in having this knowledge, experience and adaptability if our products were of no more than run-of-the-mill quality. They must have more 'soul', and that's where the EBU's teams make the difference. Above all, these are men and women with an over-riding passion. They are always mindful of the needs of the EBU's Members in order to give of their best, this best being what economists call 'product elasticity': clients come to the EBU because they know the quality and reliability of the services provided.

Sociocultural level and creativity: in any professional association, the average educational level is higher than in a production company. This is especially true of the EBU, where 10% of the staff have doctorates, PhD or equivalent, where 50% of staff at assistant and secretary level have at least the level of BA, DEUG or

aic

equivalent, and where around 90% of staff can work normally in at least two languages. Such a level of education fosters a high degree of creativity that makes hierarchical relations tend to be based on trust, mutual respect and teamwork.

To work in the EBU is to bring together the basic motivations of men and women at work, i.e. to be definitely interested in what the job involves and to enjoy the benefits of a stimulating sociocultural environment.

To work in the EBU is, first, to enjoy the privilege of making full use of one's abilities within a group of experts and, secondly, to take pride in being recognized for one's professional skills, which may sometimes be unique in the marketplace. The Human Resources unit attaches the highest importance to letting each and every one pursue their personal development at their own pace in order to realize fully their potential in their profession and, more generally, in their everyday life.

Since 1950, *homo EBUensis* has been the repository of knowledge, experience, and humanism applied on a daily basis to further the values of the public service.



Active Members

Albania

RTVSH Radiotelevizioni Shqiptar
rtsh.sil.at

Algeria

ENTV/ENRS/TDA
 Entreprise Nationale de Télévision
www.ENTV.dz
 Entreprise Nationale de Radiodiffusion
 sonore
www.algerian-radio.dz
 Télédiffusion d'Algérie
www.tda.dz

Andorra

RTVA Ràdio i Televisió d'Andorra, S.A.
www.rtvsa.ad

Austria

ORF Österreichischer Rundfunk
www.orf.at

Belarus

BTRC Belaruskaja Tele-Radio Campanija
www.tvr.by

Belgium

VRT/RTBF
 Vlaamse Radio- en Televisieomroep
www.vrt.be
 and Radio-Télévision Belge de la
 Communauté française
www.rtbef.be

Bosnia-Herzegovina

JSBH Javna Radio Televizijska Servis
www.rtvbih.ba

Bulgaria

BNR Bългарско Nationalno Radio
www.nationalradio.bg
BNT Bългарска Nationalna Televizija
www.bnt.bg

Croatia

HRT Hrvatska Radiotelevizija
www.hrt.hr

Cyprus

CBC Cyprus Broadcasting Corporation
www.cybc.com.cy

Czech Republic

CR Český Rozhlas
www.rozhlas.cz

CT Česká Televize

www.czech-tv.cz

Denmark

DR Danmarks Radio
www.dr.dk
TV2 TV2/Danmark
tv2.dk

Egypt

ERTU Egyptian Radio and Television
 Union
www.ertu.gov.eg

Estonia

ER Eesti Raadio
www.er.ee
ETV Eesti Televisioon
www.etv.ee

Finland

MTV MTV Oy
www.mtv3.fi
YLE Oy Yleisradio Ab
www.yle.fi

France

E1 Europe 1
www.europe1.fr
GRF Groupement des radiodiffuseurs
 français, grouping the following
 organizations:
 TF1 Télévision Française 1
www.tf1.fr
 FT2 France 2
www.france2.fr
 FT3 France 3
www.france3.fr
 C+ Canal+
www.cplus.fr
 SRF Radio France
www.radiofrance.fr
 RFI Radio France Internationale
www.rfi.fr

Germany

ARD Arbeitsgemeinschaft der
 öffentlich-rechtlichen
 Rundfunkanstalten der Bundesrepublik
 Deutschland
www.ard.de
 comprising:
 BR Bayerischer Rundfunk
www.br-online.de
 HR Hessischer Rundfunk
www.hr-online.de

MDR Mitteldeutscher Rundfunk

www.mdr.de
 NDR Norddeutscher Rundfunk
www.ndr.de/ndr/
 RB Radio Bremen
www.radiobremen.de
 RBB Rundfunk Berlin-Brandenburg
www.rbb-online.de
 SR Saarländischer Rundfunk
www.sr-online.de
 SWR Südwestrundfunk
www.swr.de
 WDR Westdeutscher Rundfunk
www.wdr.de
 DW Deutsche Welle
www.dwelle.de
 DLR DeutschlandRadio
www.dradio.de
ZDF Zweites Deutsches Fernsehen
www.zdf.de

Greece

ERT Elliniki Radiophonia – Tileorassi SA
www.ert.gr

Hungary

MR Magyar Rádió
www.radio.hu
MTV Magyar Televízió
www.mtv.hu

Iceland

RUV Ríkisútvarpið
www.ruv.is

Ireland

RTE Radio Telefís Éireann
www.rte.ie

Israel

IBA Israel Broadcasting Authority
www.iba.org.il

Italy

RAI RAI – Radiotelevisione Italiana
www.rai.it

Jordan

JRTV Jordan Radio and Television
 Corporation
www.jrtv.com

Latvia

LR Latvijas Radio
www.radio.org.lv

LT Latvijas Valsts Televizija
www.ltv.lv

Lebanon
TL Télé-Liban

Libya
LJB Libya Jamahiriya Broadcasting
www.ljbc.net

Lithuania
LRT Lietuvos Radijas ir Televizija
www.lrt.lt

Luxembourg
CLT CLT Multi Media
www.rtl.lu
ERSL Établissement de Radiodiffusion
 Socioculturelle du Grand-Duché de
 Luxembourg
www.100komma7.lu

Former Yugoslav Republic of
 Macedonia
MKRTV MKRTV
www.mr.com.mk
www.mtv.com.mk

Malta
PBS
 Public Broadcasting Services Ltd
www.pbs.com.mt

Moldova
TRM Teleradio-Moldova
www.trm.md

Monaco
GRMC Groupement de Radiodiffusion
 monégasque, comprising:
 RMC Radio Monte-Carlo
www.rmc.mc
 TMC Télé Monte-Carlo
www.tmc.tv
 MCR Monte-Carlo Radiodiffusion

Morocco
RTM Radiodiffusion-Télévision
 Marocaine

Netherlands
NPB Netherlands Public Broadcasting
portal.omroep.nl
 comprising:

AVRO Algemene
 Omroepvereniging AVRO
central.avro.nl
 EO Vereniging De Evangelische
 Omroep
www.eo.nl
 KRO Katholieke Radio Omroep
www.kro.nl
 NCRV Nederlandse Christelijke Radio
 Vereniging
info.omroep.nl/ncrv/
 NOS Nederlandse Omroep Stichting
www.nos.nl
 NPS Nederlandse Programma Stichting
www.omroep.nl/nps/
 VARA Omroepvereniging VARA
omroep.vara.nl
 VPRO Omroepvereniging VPRO
www.vpro.nl
 TROS Omroepvereniging TROS
www.trosweb.nl

Norway
NRK Norsk Rikskringkasting AS
www.nrk.no
TV2 TV 2 AS
pub.tv2.no

Poland
PRT Polskie Radio i Telewizja
 comprising:
 PR Polskie Radio SA
www.radio.com.pl
 TVP Telewizja Polska SA
www.tvp.com.pl

Portugal
RDP Radiodifusão Portuguesa SA
www.rdp.pt
RTP Radiotelevisão Portuguesa SA
www.rtp.pt

Romania
ROR Societatea Româna de
 Radiodifuziune
www.srr.ro
TVR Societatea Româna de Televiziune
www.tvr.ro

Russian Federation
C1R Channel One Russia
www.1tv.ru
RDO Radio Dom Ostankino
 comprising:
 MK Mayak
www.radiomayak.ru

OP Radio Orpheus
 VOR Voice of Russia
www.vor.ru
RTR Rossijskoe Teleradio
www.vgtrk.com

San Marino
SMRTV San Marino RTV

Serbia and Montenegro
RTS/RTCG
 Radiotelevizija Srbije
www.rts.co.yu
 Radiotelevizija Crne Gore
www.rtcg.cg.yu

Slovakia
SR Slovensky Rozhlas
www.slovakradio.sk
STV Slovenská Televizija
www.stv.sk

Slovenia
RTVSLO Radiotelevizija Slovenija
www.rtv slo.si

Spain
COPE Radio Popular SA Cope
www.cope.es
RTVE Radiotelevisión Española
www.rtve.es
 comprising:
 RNE Radio Nacional de España SA
www.rtve.es/rne
 TVE Televisión Española SA
www.rtve.es/tve
SER Sociedad Española de
 Radiodifusión
www.cadenaser.com

Sweden
STR Sveriges Television och Radio
 Grupp, comprising:
 SVT Sveriges Television Ab.
 (Swedish Television Company)
www.svt.se
 SR Sveriges Radio Ab.
 (Swedish Radio)
www.sr.se
 UR Sveriges Utbildningsradio Ab.
 (Swedish Educational Broadcasting
 Company)
www.ur.se

Switzerland

SRG/SSR SRG SSR idée suisse - Société Suisse de Radiodiffusion et Télévision

www.srg-ssr.ch

comprising:

SF DRS Schweizer Fernsehen DRS

www.sfdrs.ch

SR DRS Schweizer Radio DRS

www.drs.ch

TSR Télévision Suisse Romande

www.tsr.ch

RSR Radio Suisse Romande

www.rsr.ch

RTSI Radiotelevisione svizzera di lingua italiana

www.rtsi.ch

SRI Radio Suisse Internationale

www.swissinfo.org

RR Radio Rumantsch

www.rtr.ch

Tunisia

ERTT Établissement de la

Radiodiffusion-Télévision Tunisienne

www.tunisiatv.com

Turkey

TRT Türkiye Radyo-Televizyon Kurumu

www.trt.net.tr

Ukraine

NTU/NRU Natsionalna Telekompanya

Ukraïny and Natsionalna

Radiokompanya Ukraïny

United Kingdom

BBC British Broadcasting Corporation

www.bbc.co.uk

UKIB United Kingdom Independent

Broadcasting, comprising:

ITV Independent Television:

The Network Centre

www.itv.com

grouping:

ANG Anglia Television

www.itvregions.com

BTV Border Television

www.itvregions.com

CAR Carlton Television

www2.carlton.com

CEN Central Independent Television

www.itv.com

CHA Channel Television

www.channeltv.co.uk

GPN Grampian Television

www.grampiantv.co.uk

GPN Granada Television

www.itvregions.com

HTV HTV

www.htv.co.uk

LWT London Weekend Television

www.itvregions.com

MER Meridian Broadcasting

www.itvregions.com

STV Scottish Television

www.scottishtv.co.uk

TTT Tyne Tees Television

www.tynetees.tv

UTV Ulster Television

u.tv

WES Westcountry Television

www.itv.com

YTV Yorkshire Television

www.itvregions.com

C4 Channel 4 Television

www.channel4.com

C4C Sianel 4 Cymru

www.s4c.co.uk

CRCA Commercial Radio Companies Association

www.crca.co.uk

Vatican State

RV Radio Vaticana

www.vaticanradio.org

Associate Members

Australia

ABC Australian Broadcasting Corporation

www.abc.net.au

CTVA Commercial Television Australia Limited

www.ctva.com.au

Bangladesh

NBAB National Broadcasting Authority of Bangladesh

Barbados

CBC Caribbean Broadcasting Corporation

Canada

CBC/SRC Canadian Broadcasting Corporation / Société Radio Canada

www.cbc.ca

www.radio-canada.ca

Chile

UCC TV Corporacion de Televisión de la Universidad Católica de Chile (Canal 13)

www.canal13.cl

Cuba

ICRT Instituto Cubano de Radio y Televisión

Gambia

GRTS Gambia Radio and Television Services

Georgia

GTVR Georgian TV and Radio Broadcasting

www.geotvr.ge

Greenland

KNR Kalaalit Nunaata Radioa

www.knr.gl

Hong Kong

ATV Asia Television Ltd

www.atv.com.hk

RTHK Radio Television Hong Kong

www.rthk.org.hk

TVB Television Broadcasts Ltd

www.tvb.com

India

AIR All India Radio

www.indiaradio.com

Iran

IRIB Islamic Republic of Iran
Broadcasting
www.ibrb.ir

Japan

ANB Asahi National Broadcasting
Company Ltd. (TV Asahi)
www.tv-asahi.co.jp
FTN Fuji Television Network Inc.
www.fujitv.co.jp
NACB National Association of
Commercial Broadcasters in Japan
www.nab.or.jp
NHK Nippon Hoso Kyokai
www.nhk.or.jp
NTV Nippon Television Network
Corporation
www.ntv.co.jp
TBS Tokyo Broadcasting System Inc.
www.tbs.co.jp
TFM Tokyo FM Broadcasting Co. Ltd.
www.tfm.co.jp

Korea (Republic of)

KBS Korean Broadcasting System
www.kbs.co.kr
MBC Munhwa Broadcasting
Corporation
aboutmbc.imbc.com/info/english

Malaysia

RTM Radio Television Malaysia
www.rtm.net.my

Mauritania

TVM Télévision de Mauritanie

Mauritius

MBC Mauritius Broadcasting
Corporation
mbc.intnet.mu

Mexico

TVA Televisa SA de CV
www.esmas.com

Nepal

NTVC Nepal Television Corporation
www.explorernepal.com/ntv

New Zealand

RNZ Radio New Zealand
www.radionz.co.nz
TVNZ Television New Zealand Ltd
www.tvnz.co.nz

Oman

ODGRT Oman Directorate General of
Radio and Television

Pakistan

PTV Pakistan Television Corporation
www.ptv.com.pk

Senegal

RTS Radiodiffusion télévision
sénégalaise
www.rts.sn

South Africa

SABC South African Broadcasting
Corporation
www.sabc.co.za

Syria

ORTAS Organisme de la Radio-
Télévision Arabe Syrienne

United Arab Emirates

EMI Emirates Media Inc.
www.emi.ae
UAERTVD United Arab Emirates Radio
and Television – Dubai

United States

ABC Capital Cities / American
Broadcasting Companies Inc.
abc.go.com
CBS CBS Inc.
www.cbs.com
NPR National Public Radio
www.npr.org
NBC National Broadcasting Company
Inc.
www.nbc.com
IBB International Broadcasting Bureau
www.ibb.gov
WFMT WFMT
www.wfmt.com

Venezuela

RCTV/RCR Radio Caracas Televisión /
Radio Caracas Radio
www.rctv.net

Zimbabwe

ZBC Zimbabwe Broadcasting
Corporation
www.zbc.co.zw

Approved participants

AH Antenna Hungária RT
www.ahrt.hu

ARTE ARTE geie
www.arte-tv.com

EURONEWS EuroNews
www.euronews.net

FT5 France 5
www.france5.fr

IETV Israeli Educational Television

JP MRD JP “MRD” (Macedonia
Broadcasting)
www.jpmd.gov.mk

MEBC MBC Limited – Middle East
Broadcasting Centre
www.mbc1.tv

PBC Palestinian Broadcasting
Corporation
www.pbc.gov.ps

RETE Retevisión

RTRN Russian TV and Radio
Broadcasting Network
www.rtrs.ru

SNTC Sentech (Pty) Ltd
www.sentech.co.za

TV5 TV5 Europe
www.tv5.org

The Administrative Council 2003–2004

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Vice-Presidents

Boris Bergant **RTVSLO**

Juan Buhigas **RTVE**

Fritz Pleitgen **ARD**

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Jussi Tunturi

France **GRF**

to be announced

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Peter Voss (ARD/SWR)
Frank-Dieter Freiling (ZDF)
Fritz Pleitgen (ARD/WDR)

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Vassili Costopoulos

Hungary **HU-MTV / MR**

Laszlo Martinak (HU-MTV)

Laszlo Ovari (MR)

Israel **IBA**

Josef Bar-el

–

Italy **RAI**

Lucia Annunziata

Pier-Luigi Malesani

Norway **NRK / TV2**

John G. Bernander (NRK)

Rune Indrøy (TV2)

Poland **PRT**

to be announced (TVP)

Andrzej Siezieniewski (PR)

Portugal **RTP / RDP**

Gonçalo Reis (RTP)

Antonio Ribeiro (RDP)

Romania **TVR / ROR**

Valentin Nicolau (TVR)

Dragos Seuleanu (ROR)
Elena Spanily (TVR)

Russian Federation
RTR / C1R / RDO

Oleg Dobrodeyev (RTR)

Konstantin Ernst (C1R)
Armen Oganessian (RDO)
Dmitry Orlov (C1R)
Konstantin Zlobin (RTR)
Viktor Kopytin (RDO)

Slovakia **SK-STV / SK-SR**

Elena Mallicková (SK-STV)

Slavomira Kubickova (SK-SR)

Spain **RTVE**

Juan Buhigas

Pedro Gonzalez Martin

Switzerland **SRG SSR idée suisse**

Armin Walpen

Beat Durrer

United Kingdom **BBC / UKIB**

Caroline Thomson (BBC)

to be announced (UKIB)
Matteo Maggiore (BBC)
Simon Pitts (UKIB)

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